

FILM SCORE

M O N T H L Y

CD REVIEWS:
John Williams,
Casablanca,
& More!

DISPATCHES FROM THE FRONT LINES



Basil's Battle of the Bugs

Kicking Butt with *Starship Troopers*



Hans Zimmer vs. FSM
Interview Part 2: The Stunning Conclusion!

What a Game!
Howard Shore on *The Game* and *Cop Land*



The terrifying

saga continues...

**Relive Ripley's 4th journey
with the unforgettable, eerie
score composed by John Frizzell.**



**The soundtrack enters the earth's
atmosphere on November 11, 1997
at 00:01 and the film explodes
nationally on November 26th!**

www.rcavictor.com

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RCA VICTOR

Good Citizenship

Starship Troopers is a movie that provides unbelievable special effects and thrilling action, but is something you can actually sit down and discuss. How ballsy is this: the heroes are basically fascists, some of the characters are genuinely unlikable, and you actually don't know who is going to be killed. You want to see the bugs obliterated, but at the same time you're wondering if this is a distorted manifest destiny allegory, with the bugs the American Indians.



Bobbie and Basil Poledouris

Basil Poledouris's score walks a fine line, almost in the tradition of Jerry Fielding's scores for Sam Peckinpah, where the tone shifts radically from moment to moment amidst the violence and shifts of identification. There's plenty of thematic material, encompassing both the heroic boldness that the composer does best, and more post-tonal harmonic writing new to him. It's not a mythological score like *Conan the Barbarian*, or various sci-fi epics of the past, but a textural, muscular one. We've followed its creation for over six months, and it's been a joy to watch it unfold in an environment conducive to art as well as entertainment.

With everybody psyched up—and rightfully so—to see and hear Paul Verhoeven and Basil Poledouris at their best, we figured this was a perfect opportunity to inaugurate our new *Film Score Monthly* series of video composer interviews. For many fans, film composers are these disembodied names on movies and CD booklets, and maybe words in an interview. You've heard their music, and maybe you know some facts about their careers, but you don't really have a sense of *them*, as people.

For our first video, we spent a weekend with Basil and Bobbie Poledouris, and filmed them talking about Basil's music and their life together. We visited their daughter Zoë, who sings at the graduation party in *Starship Troopers*. We went out on Basil's boat for a sail. The video—professionally shot and edited—will also include family photos and recording session footage, and will be scored by Basil himself, performing his film themes on piano.

We had a wonderful time with the Poledouris and want to bring that experience to you. See the ordering information on p. 25—both VHS NTSC (U.S.) and PAL (European format) videotapes are available. We want to do a whole series of these videos, to profile film composers as artists and people. Consider how cool it would be if someone had done this with Max Steiner, Franz Waxman and Bernard Herrmann in the 1950s, or with John Barry, Maurice Jarre and Ennio Morricone as they were in the 1960s.

The video series isn't the only thing we've got cooking at FSM. We've just moved into our new offices—address at right—where we are sharing space with *Filmmaker* magazine. (The old address still works!) We have all sorts of plans for 1998, including another upgrade of the format. To close out '97 will be a double-sized issue for November and December—with a ton of CD reviews we've been meaning to print. See you then!

-Lukas Kendall

FILM SCORE

M O N T H L Y

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News & Information

Events

Several events happened with-
out enough notice to announce:

On October 23, agent Richard Kraft was honored by the Crohn's & Colitis Foundation of America at their 22nd Annual Awards Dinner. Richard lost his brother David in 1993 to Crohn's, a bowel disorder, and has supported the foundation in their efforts to find a cure. Performing at the fundraiser were Kraft's clients Elmer Bernstein (*To Kill a Mockingbird*), Danny Elfman (*The Nightmare Before Christmas*), Jerry Goldsmith (*Rudy*), Basil Poledouris (*Lonesome Dove*), Marc Shaiman (funny songs), and Wendy and Lisa. Most performed their music at piano, while Goldsmith conducted a 16-piece orchestra. Donations can be sent to CCFA, 4201 Wilshire Blvd, Suite 624, Los Angeles CA 90010.

Jerry Goldsmith, Pat Williams and Marco Beltrami were among the performers at the Young Musicians Foundation's 43rd annual benefit on October 24, also in Beverly Hills.

Creature Features has a CD signing scheduled with Basil Poledouris for *Starship Troopers*

on Saturday, November 8. Signed CDs will also be available through the mail; write 1802 West Olive Blvd, Burbank CA 91506; ph: 818-842-9382, fax: 818-842-0752.

DVD

Upcoming DVDs with isolated music tracks from Warner Home Video: December 16: *Camelot*, *Amadeus*, *Contact* (isolated Alan Silvestri score in 5.1-channel surround, plus audio commentaries by Jodie Foster, Robert Zemeckis and Ken Ralston). Also December: *Pee-Wee's Big Adventure* (isolated Danny Elfman score). January: *Little Shop of Horrors*, *The Shawshank Redemption*. Early 1998: *Excalibur* (isolated music by Wagner, Orff, Trevor Jones).

Warner Home Video has embarked on a deluxe DVD of *Superman: The Movie* (1978) for release in late '98. This will hopefully include a supplemental section of scenes added for the TV broadcast. There is no word yet on whether there will be isolated John Williams music.

Promos

Intrada will be producing promos on behalf of Laurence Rosenthal of his scores to *Becket* and *Meteor*; and one on behalf of Craig Safan of *Money for Nothing*. These will be ready in December.

Incoming!

David Arnold's album of James Bond cover songs, *Shaken and Stirred*, is out in England, with a U.S. release on Sire on November 25. The CD is already spawning hit singles in England.

Danny Elfman's score to *Flubber* will be out on Walt Disney at the time of the film.

John Ottman's *Incognito* will be released on BMG when the movie comes out in February. Ottman will make a promo of his *Snow White* score (Sigourney Weaver, cable movie) if it does

not come out commercially.

Plough Down Sillion Music has released J.A.C. Redford's music to *The Trip to Bountiful* (1985 film, folk/orchestra score, 22 minutes). Order the CD through the composer's web site, www.jacredford.com, and receive a free copy of his promotional CD of *Heavyweights*.

Now out from Virgin Classics in the U.K. is a soundtrack to the new British film *The Gambler*, containing both the original score by Gerard Schurmann and the replacement by Brian Lock; parts of both were used in the final film.

Sony in Italy has released *Richard III*, Ennio Morricone's new score to the classic silent film.

ECM has released a new recording by the Tomasz Stanko Septet of jazz music by the late Polish composer Krzysztof Komeda, who scored Roman Polanski's films prior to his death in 1969.

Pushed back to January at the earliest from Label X Germany is Komeda's music to Roman Polanski's horror-comedy, *Dance of the Vampires* (1967), aka *The Fearless Vampire Killers*. *Valhalla* (Ron Goodwin, 1986 animated film) is also forthcoming.

Verve has released on CD the 1966 non-soundtrack Lalo Schiffrin album, *The Dissection and Reconstruction of Music from the Past as Performed by the Inmates of Lalo Schiffrin's Demented Ensemble as a Tribute to the Memory of the Marquis de Sade*.

Due in January from Intimita Music is an album to *The Wizard of Speed and Time* (John Massari). A limited number of test pressings will be available in December. Write Intimita Music, PO Box 931493, Los Angeles CA 90093.

Wilde (Debbie Wiseman) has been released by MCI in the U.K. (the phone company?).

Fox's upcoming animated musical *Anastasia* (songs by Stephen Flaherty and Lynn Ahrens, score by David Newman) will be out on an Atlantic CD.

Next from CAM in Italy is *La Maja Desnuda* (Angelo F. Lavagnino). See <http://www.cam-ost.it>.

Caleb Sampson's score to *Fast, Cheap and Out of Control*, the new film by Errol Morris (*Thin Blue Line*), will be out on Accurate Records, distributed by Rounder.

Record Label Round-Up

Castle Communications

Forthcoming for 1998 from this England label are CD reissues from the Pye catalog, including Roy Budd scores to be determined.

CDG

In the planning stages is a new concert work by Howard Shore for the London Philharmonic Orchestra and chorus.

Cinevox

This Italian label has reissued Goblin's scores to *Profondo Rosso* (*Deep Red*), *Tenebre* and *Phenomena* in expanded editions. The latest release is *Buio Omega*, the first time on CD, complete score plus alternate versions. A U.S. outlet is Shocking Images, PO Box 601972, Sacramento CA 95860, ph/fax: 916-974-0175.

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Paraphrase of the Month
"You weren't even born then!"
-Jerry Goldsmith, on many occasions

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The Soundtrack Handbook

Is a six-page listing of mail order dealers, books, societies, etc. It is sent automatically to all subscribers or to anyone upon request.

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FILMS IN RELEASE

Title	Composer	Record Label
Boogie Nights	Michael Penn	Capitol
Devil's Advocate	James N. Howard	TVT
The Edge	Jerry Goldsmith	RCA Victor
The End of Violence	Ry Cooder	Outpost
Eve's Bayou	Terence Blanchard	MCA, Sonic Images
Fairy Tale: A True Story	Zbigniew Preisner	Icon
The Full Monty	Anne Dudley	RCA Victor
The Game	Howard Shore	PolyGram
Gang Related	Mickey Hart	Death Row
Gattaca	Michael Nyman	Virgin
The House of Yes	Rolfe Kent	
I Know What You Did...	John Debney	Columbia
The Ice Storm	Mychael Danna	Velvet
In & Out	Marc Shaiman	Motown
Kiss the Girls	Mark Isham	Milan
L.A. Confidential	Jerry Goldsmith	Restless
A Life Less Ordinary	David Arnold	London
Most Wanted	Paul Buckmaster	Milan
The Peacemaker	Hans Zimmer	Dreamworks
Playing God	Richard Hartley	Milan
Rocket Man	Michael Tavera	
Seven Years in Tibet	John Williams	Sony Classical
Soul Food	Wendy & Lisa	LaFace
U-Turn	Ennio Morricone	Epic
Washington Square	Jan A.P. Kaczmarek	Varèse Sarabande

Citadel

Out is *Black Sunday/Baron Blood* (reissue of Bay Cities CD with more elaborate packaging).

November releases: *Into Thin Air: Death on Everest* (Lee Holdridge, TV movie, orchestral), and the first in Citadel's *Legendary Hollywood* series of CD compilations, *Miklós Rózsa*. This features the entire *Hollywood Spectacular* album previously released on Bay Cities, plus two overtures from an out-of-print Varèse album, *The World, the Flesh and the Devil* and *Because of Him*.

Due over the course of 1998 are three volumes of Shostakovich film scores newly recorded in Moscow.

Crippled Dick Hot Wax!

Now out from the U.S. branch of this German label is *Schoolgirl* (Gert Wilden & Orchestra), music from the 1968-1972 German series of erotic films.

Due in January are *Beat at Cinecittà Vol. 1 and 2*, compilations of Italian film themes from the '60s and '70s. See www.crippled.com.

edel America

Imminent is *Red Corner* (Thomas Newman, new Richard Gere film).

Fifth Continent

Rescheduled for 1998 are DTS CDs of *The Night Digger* (Bernard Herrmann), *The Best Years of Our Lives* (Hugo Friedhofer, expanded), and *King Kong* (Max Steiner, 1976 re-recording), remastered in DTS 5.1 Digital Surround. (They will not play on regular CD players without a DTS decoder.)

GNP/Crescendo

Hopefully due by the end of the year is a *Godzilla* compilation of original tracks, the first U.S. release of much of this music. Forthcoming for 1998 is *Greatest Sci-Fi Hits Volume 4* (Neil Norman and His Cosmic Orchestra).

The next *Star Trek* album will probably be a Jay Chattaway *Star Trek: The Next Generation* CD (including "Tin Man" and his score for the ride at Las Vegas' "Star Trek: The Experience"), followed by a *Deep Space Nine Volume 2* ("Trials and Tribulations" and "Way of the Warrior" by Dennis McCarthy).

Hollywood

November 11: *American Werewolf in Paris* (various artists). November 18: *Home Alone 3* (Nick Glennie-Smith), *The Rainmaker* (Elmer Bernstein).

Intrada

November 18: *Last Stand at Sabre River* (David Shire), TNT Tom Selleck western; *The Rough Riders* (Peter Bernstein), John Milius cable western, theme by Elmer Bernstein; *Disappearance of Garcia Lorca* (Mark McKenzie).

Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch

Due early to mid-1998 are an Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*) and a Miklós Rózsa concert album (cello concerto and piano concerto), recorded in New Zealand.

Marco Polo

Marco Polo has just gone through a change in location and management and their film music re-recordings (by John Morgan and Bill Stromberg, in Moscow) are in scheduling flux. *King Kong* (Max Steiner, complete 73 minute score) is expected in January. The Herrmann album (complete *Garden of Evil* and 13-minute suite from *Prince of Players*) is now set for (gasp) July 1998 at the earliest.

There are no release dates set for: Alfred Newman: *Hunchback of Notre Dame* (approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes); Philip Sainton's *Moby Dick* score (1956), including unused cues; and Victor Young: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, main title march from *The Greatest Show on Earth*.

Recently recorded in Moscow by Stromberg and Morgan for release if Marco Polo feels like it are: *Devotion* (Erich Wolfgang Korngold) and *Mr. Skeffington* (Franz Waxman).

They Died with Their Boots On (Max Steiner) will be recorded in April.

Milan

November 25: *Wings of the Dove* (Ed Shearmer, 19th century period film). February 24: *The Real Blond* (various). Milan will be issuing *Lolita* (new film, Ennio Morricone) in the U.S. if the movie ever comes out here.

Also forthcoming is *StarGate*, music from the Showtime series. However, the music has been so drastically re-edited for the show and the album that both composers David Arnold and Joel Goldsmith have asked to have their names removed. Hmm, An Allan Smithee CD?

Nonesuch

Due November is Philip Glass's score to *Kun Dun* (Martin Scorsese Dalai Lama epic).

Planned for January is a new recording of *Humoresque* (London Symphony Orchestra, cond. Andrew Litton), featuring the violin pieces composed and arranged by Franz Waxman, as well as the Cole Porter and George Gershwin songs heard in the film.

Pendulum

Imminent: *Big Top Pee Wee* (Danny Elfman, CD reissue), *Clash of the Titans* (Laurence Rosenthal, first time on CD), and *Dune: The Original Score* (music for the 1984 film as orig-

inally conceived by David Paich and Toto, plus demos that got them the job). Planned for 1998 is *Watership Down* (Angela Morley).

Play It Again

Due this December are a fourth volume of *The A to Z of British TV Themes*, and a 2CD set of rare John Barry arrangements from 1959-64, *The Hits and the Misses*.

Geoff Leonard and Pete Walker's book, *The Music of John Barry*, will most likely be out next year from an independent U.K. publisher. See www.auracle.com/pia.

PolyGram

November 25: *Tomorrow Never Dies* (David Arnold, title song performed by Sheryl Crow, on A&M). December: *Winter Guest* (Michael Kamen). Early 1998: *Wag the Dog* (Mark Knopfler).

Several new recordings are coming from Decca early next year. Michael Kamen has recorded *Mister Kamen's Opus*, a new recording of his themes from *Highlander*, *Die Hard*, *Robinson Crusoe* (premiere), *Mr. Holland's Opus*, *Don Juan de Marco*, *Winter Guest* (new Alan Rickman film), *Circle of Friends*, and *Brazil*. Kamen has also recorded a Concerto for Guitar and Orchestra.

John Barry, newly signed to a recording contract with PolyGram (he was most recently with Sony), has written a non-soundtrack tone poem for release on Decca, *The Beyondness of Things*. The piece was recorded in October at Abbey Road, London and will be out in March/April 1998. Barry's score to *Mercury Rising* (new Alec Baldwin/Bruce Willis film) will also be released on Decca/PolyGram.

Premier

Due November 18 is *The Manchurian Candidate* (1962, first-ever release). New York-based Premier Records is distributed by Empire Music.

Prometheus

Due next from this Belgian label is *The Long Road Home* (Lee Holdridge, Holocaust documentary).

Razor & Tie

January 20: *What's New Pussycat?* (Burt Bacharach), *A Fistful of Dollars* (Ennio Morricone), straight CD reissues of the LPs.

RCA Victor

Alien Resurrection (John Frizzell) will be out November 11.

Reel Sounds

Forthcoming for 1998 are *Love God* (hard rock plus score by Stuart Gray, of Lubricated Goat), *Somewhere in the City* (John Cale), and *Wicked City* (Orange 9mm, Swift and Civ).

FOX NIGHT AT THE BOWL

On Friday, September 19, conductor John Mauceri and the Hollywood Bowl Orchestra presented a concert that was a dream come true for fans of movie music: *The Big Picture: A Musical Salute to 20th Century Fox*.

The festivities opened with Alfred Newman's indelible 20th Century Fox Fanfare, one of the most recognizable signatures in movie history. A huge, CinemaScope-style screen stood over the orchestra, projecting the most recent Fox logo, and this segued into a medley (arranged by George del Barrio) celebrating the studio's first 50 years.

The star of the next piece of footage was no less than Alfred Newman himself, conducting the overture to *How to Marry a Millionaire* with a full orchestra, strangely superimposed above John Mauceri's live orchestra... a juxtaposition that allowed the audience to easily gauge just how close the real players were to the cinematic ones.

The orchestra next essayed Alex North's cool and glistening title theme to the 1963 epic *Cleopatra*, followed by the mammoth pageantry of Cleopatra's entrance into Rome. Seeing this music performed live (with the Technicolor images of one of the most gigantic productions in movie history projected overhead) was a revelation, revealing North's slicing, crystalline orchestrations in all their original glory.

The seemingly immortal composer David Raksin, one of several composers present in the audience, was represented next, with his famous film-noir romance *Laura*. Raksin's theme is undeniably moody, with undertones of deep regret. The concert then took a major shift in tone as a wild salute to Carmen Miranda (arranged by Richard Stone) took center stage. Younger readers will be hard put to understand the concept of Carmen Miranda, but she was like a cross between Bette Midler and Charro (whoops—now I have to explain the concept of Charro...), and she was famous for wearing large hats full of fruit. Stone's concert piece was arranged around many of Miranda's most famous songs, mostly based around a samba beat.

Mauceri next introduced footage from Fox's most successful musical, Robert Wise's adaptation of Rodgers and Hammerstein's *The Sound of Music*, by explaining how much he feared having to synch

his orchestra to Julie Andrews's busting out "The Hills Are Alive with the Sound of Music" following an extended series of aerial shots. He had missed it twice and made it once in rehearsal, so when the orchestra timed the thing perfectly the result was a burst of applause from the audience.

After the opening song, the film clip segued to the climax of the picture, with the family Von Trapp escaping from pursuing Nazis in a suspenseful sequence well mounted by Robert Wise, accompanied by Irwin Kostal's underscore, which adapted the songs' melodies. The finale, with "Climb Every Mountain" heroically performed by the orchestra and the Mitch Hanlon Singers, was a powerful, moving moment that brought the first half of the concert to a rousing finish.

The concert's second half opened with Leslie Bricusse's hit song "Talk to the Animals" from the '60s musical bomb *Doctor Dolittle*, performed in a concert arrangement by Nan Schwartz Mishkin. Far more satisfying was yet another Alfred Newman masterpiece, the 1953 gloom-and-doom-laden Christianity parable *The Robe*. After Newman's foreboding choral opening, the orchestra accompanied the film's lengthy crucifixion sequence, with Victor Mature (the Sly Stallone of his era) agonizing over the death of his personal savior at the hands of the Roman Empire (personified by a young Richard Burton).

Mauceri then conducted Danny Elfman's delicate, ethereal *Edward Scissorhands*. With its soothing choral textures and chimes, Elfman's work, and Tim Burton's film, offered an interesting contrast to the religious epics of the past as they covered somewhat the same ground with Burton's tale of an alienated mechanical boy who can't fit into contemporary society.

The next combination of music and cinematic imagery was a momentous moment for fans of Jerry Goldsmith, as his magnificent *Planet of the Apes* was performed for the first time in almost three decades. Mauceri and his orchestra assembled the components of Goldsmith's groundbreaking orchestrations, including steel mixing bowls, tam-tams and a ram's horn, and recreated the majority of three pieces: "The Search Continues," "The Clothes Snatchers" and "The Hunt."

There were a few snafus along the way: while

the presence of the steel mixing bowls was certainly welcome, the tones as heard in the film score didn't seem to come across, and the ram's horn in "The Hunt" didn't make it until its second call. But overall the recreation of these incredible musical passages was spellbinding.

Anything that occurred after *Planet of the Apes* would have been an anticlimax, and that was the case with a suite of David Arnold's patriotic *Independence Day*, accompanied by a montage of big explosions from the movie. Evaporated to the basic ingredients of Aliens Attack + Americans Kick Their Ass to the tune of tin-whistle patriotism, the thing seemed awfully slight coming on the heels of Charlton Heston getting netted by apes on horseback.

The concert wound up with a lengthy unveiling of Fox's big-budget animated feature *Anastasia*, with songs by Stephen Flaherty and Lynn Ahrens ("Journey to the Past" and "Once Upon a December") performed by vocalist Liz Callaway, fresh from "Cats." The songwriters are responsible for the current, successful stage adaptation of *Ragtime*, although the songs featured here didn't quite scale the dizzying heights of that production.

Mauceri and the orchestra were persuaded to launch an encore, and what an encore it turned out to be: the second half of "The Last Battle" and "The Throne Room" from *Star Wars*, synched to a brand-new print of the sequences from the Special Edition. This was about ten times more exciting than the John Williams-conducted *Star Wars* concert at the Bowl a few weeks earlier, for a simple reason: this is the music people remember from the film. The suite medleys created for this concert and Williams's were entertaining enough, but nothing matched the impact of seeing real film music with its visual inspiration on a giant screen for the audience to appreciate.

For these moments, you didn't have to watch the picture, and in fact it was more fun to watch the orchestra through binoculars. Ironically, for *Star Wars* the sound effects and dialogue were played so loud that the live "mix" was almost less favorable to the music than the actual movie dub, but like the rest of the concert the images were there, and people could get an idea of the complexity, the challenges of split-second timing, and the sheer musical brilliance created by some of film's greatest composers.

—Jeff Bond

Rhino

Due November 11 is a 25th anniversary deluxe 2CD set of *Superfly* (Curtis Mayfield). Due early next year are *Fred Astaire and Ginger Rogers at RKO* (2CD set), and *Mario Lanza at M-G-M*.

A Volume 2 is in the works of *The Simpsons* (Alf Clausen), for release March/April 1998.

Rykodisc

Coming next year in The Deluxe MGM Soundtrack Series:

January 13: *Rancho Deluxe* (Jimmy Buffett, 1975), *Ned Kelly* (Shel Silverstein, Mick Jagger, various country, 1975), *Lenny* (Ralph Burns, 1974), *Across 110th Street* (Bobby Womack, Peace, JJ Johnson, 1972 blaxploitation).

February 24: *The Great Escape* (Elmer Bernstein, 1963), *Return of the Magnificent Seven* (1966 album recording of *The Magnificent Seven* done at time of *Return of the Seven* sequel, Elmer Bernstein), *In the Heat of the Night/They Call Me Mr. Tibbs* (Quincy Jones, 1967/1970), *Paris Blues* (Duke

Ellington, 1961), *Some Like It Hot* (Alfred Deutsch, various, 1959).

April: *After the Fox* (Burt Bacharach, 1966), *The Knack* (John Barry, 1965), *The Thomas Crown Affair* (Michel Legrand, 1968), *Here We Go Round the Mulberry Bush* (various rock, 1968), and one other title to be determined.

None of the albums will be expanded from their original LPs, but they will have dialogue excerpts included on separate tracks, as well as CD-ROM extras, fold-out poster booklets, and liner notes by the FSM staff.

UPCOMING MOVIES

The story on *Mad City* is that Thomas Newman's score was not rejected, but Philippe Sarde did rescore some scenes as per the director's wishes. Newman retained sole composer credit in the main titles and advertising.

MARK ADLER: *Ernest Joins the Army, Stanley and Livingston* (Hallmark).

DAVID ARNOLD: *Tomorrow Never Dies* (James Bond, title singer: Sheryl Crow), *Godzilla* (Emmerich/Devlin).

LUIS BACALOV: *Polish Wedding, B. Monkey*.

ANGELO BADALAMENTI: *The Blood Oranges* (October Films, d. Philip Hass).

LESLEY BARBER: *A Price Above Rubies*.

DANNY BARNES: *The Newton Boys* (d. Linklater, with music by Barnes's band, The Bad Livers).

JOHN BARRY: *Goodbye Lover, Mercury Rising* (Bruce Willis, Alec Baldwin, mystery/suspense).

STEVE BARTEK: *Meet the Dedeles* (Disney).

TYLER BATES: *Denial*.

ROGER BELLON: *One Tough Cop* (d. Bruno Barretto).

MARCO BELTRAMI: *Scream 2*.

RICHARD RODNEY BENNETT: *The Tale of Sweeney Todd* (d. John Schlesinger).

DAVID BERGAUD: *Prince Valiant* (Paramount), *Wrongfully Accused* (Morgan Creek).

ELMER BERNSTEIN: *The Rainmaker* (Francis Ford Coppola), *Magic Hour* (Paul Newman, Gene Hackman).

SIMON BOSWELL: *Photographing Fairies, American Perfekt, Dad Savage, Perdita Durango*.

BRUCE BROUGHTON: *Fantasia Continues* (Transitions), *Krippendorfs Tribe* (Disney).

PAUL BUCKMASTER: *The Maker* (Matthew Modine, d. Tim Hunter).

CARTER BURWELL: *Big Lebowski* (Coen Bros.), *Jackal* (Bruce Willis).

EDMUND CHOI: *Wide Awake* (Miramax, youth comedy).

ALF CLAUSEN: *Half Baked* (Universal, comedy).

GEORGE S. CLINTON: *Mortal Kombat: Annihilation*.

RAY COLCORD: *Hearwood* (Jason Robards).

ERIC COLVIN: *Setting Son* (d. Lisa Satriano), *Incident at Dhaharan* (Showtime).

BILL CONTI: *The Real McCoy*.

MICHAEL CONVERTINO: *Shut Up and Dance*.

STEWART COPELAND: *Four Days in September* (d. Bruno Barretto), *Little Boy Blue, Welcome to Woop-Woop*.

JOHN CORIGLIANO: *The Red Violin* (Samuel L. Jackson).

CHUCK D (from Public Enemy): *An Allán Smithee Film*.

MYCHAEL DANNA: *The Sweet Hereafter*.

ALEXANDRE DESPLAT: *The Avengers* (U.K.).

GARY DeMICHELE: *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

PATRICK DOYLE: *Great Expectations, Quest for Camelot* (Warner Bros. animated), *Stepmom* (Julia Roberts).

ANNE DUDLEY: *American History X* (New Line).

TAN DUN: *Fallen* (Denzel Washington).

THE DUST BROS.: *Orgazmo, Dead Man on Campus*.

JOHN DU PREZ: *Labor Pains*.

RANDY EDELMAN: *6 Days/7 Nights* (d. Ivan Reitman, Harrison Ford/Anne Heche), *For Richer or Poorer*.

CLIFF EIDELMAN: *Montana*.

DANNY ELFMAN: *Flubber* (Robin Williams), *Good Will Hunting* (d. Gus Van Sant), *Superman* (d. Tim Burton), *American Psycho* (film of Bret Easton Ellis novel); Elfman is also contributing an original source cue to *Scream 2*.

STEPHEN ENDELMAN: *Shakespeare's Sister, Tempting Fate*.

DOUGLASS FAKE: *Holly vs. Hollywood* (independent).

GEORGE FENTON: *Courtesan, Object of My Affections* (Jennifer Aniston).

FRANK FITZPATRICK: *Players Club* (Ice Cube), *Lani Loa*.

MICK FLEETWOOD: *14 Palms*.

DAVID MICHAEL FRANK: *A Kid in Aladdin's Court, The Prince, Perfect Target, The Family Bloom* (Penelope Ann Miller).

JOHN FRIZZELL: *Alien: Resurrection, Jane Austen's Mafia* (Jim Abrahams).

RICHARD GIBBS: *Music from Another Room, Doctor Dolittle* (Eddie Murphy, Fox).

PHILIP GLASS: *Kun Dun* (Scorsese), *The Truman Show* (Jim Carrey).

NICK GLENNIE-SMITH: *Home Alone 3, Man in the Iron Mask* (musketeer movie, MGM).

ELLIOT GOLDENTHAL: *Sphere* (d. Barry Levinson, sci-fi, Dustin Hoffman), *The Butcher Boy* (d. Neil Jordan, '60s Irish setting), *Blue Vision* (horror, d. Jordan).

JERRY GOLDSMITH: *Deep Rising, Lost in Space* (d. Stephen Hopkins), *U.S. Marshals (The Fugitive 2), Small Soldier* (d. Joe Dante), *A Small Miracle* (aka *Owen Meaney*, Disney).

JOEL GOLDSMITH: *StarGate* (Showtime), *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

HARRY GREGSON-WILLIAMS: *Liar* (Renée Zellweger), *The Borrowers, The Replacement Killers* (Mira Sorvino, Chow Yun-Fat).

GREYBOY ALLSTARS: *Zero Effect* (Castle Rock; Bill Pullman, Ben Stiller).

LARRY GROUPE: *Storm of the Heart, Sinners* (w/ Kenneth Branagh), *Sleeping with the Lion, Making Contact, Raven's Blood* (d. Molly Smith).

CHRIS HAJIAN: *Chairman of the Board* (Carrot Top).

RICHARD HARTLEY: *Victory, Curtain Call* (U.K.), *All the Little Animals* (U.K. independent).

RICHARD HARVEY: *Jane Eyre* (U.K.).

LEE HOLDRIDGE: *Family Plan* (Leslie Nielsen), *Two for Texas* (Turner cable), *The Secret of NIMH 2* (animated, MGM).

JAMES NEWTON HOWARD: *The Postman* (Kevin Costner).

JAMES HORNOR: *Titanic* (d. James Cameron, solo vocals by Sissel Kyrkjebø), *Mighty Joe Young, The Mask of Zorro* (d. Martin Campbell), *Deep Impact*.

SØREN HYLDGAARD: *Island of Darkness* (Denmark-Norway), *Skyggen* (Denmark), *The Other Side* (d. Peter Flinth), *The Boy and the Lynx* (Finland/U.S.), *Help I'm a Fish* (with songs).

MARK ISHAM: *Afterglow* (Nick Nolte, Julie Christie), *The Education of Little Tree* (d. Richard Friedenberg, period film), *The Gingerbread Man* (d. Robert Altman).

ADRIAN JOHNSTON: *I Want You*.

TREVOR JONES: *Dark City* (Alex Proyas), *The Mighty* (d. Peter Chelsom, Miramax, collaborating with Peter Gabriel), *Desperate Measures* (d. Barbet Schroeder, Michael Keaton), *Lawn Dogs, Talk of Angels* (Miramax), *Frederic Wilde* (Fox, d. Richard Loncraine), *Plunkett &*

MacLaine (PolyGram, d. Jake Scott—Ridley's son).

MICHAEL KAMEN: *Winter Guest* (d. Alan Rickman), *The Avengers* (Uma Thurman).

BRIAN KEANE: *Illtown* (d. Nick Gomez), *Stephen King's Night Flier* (d. Mark Pavia, New Line).

ROLFE KENT: *Us Begins with You* (Anthony Edwards).

WILLIAM KIDD: *The King and I* (Morgan Creek, animated).

BRIAN LANGSBARD: *Johnny Skidmarks*.

DANIEL LANOIS: *The Postman* (original songs).

CHRIS LENNERTZ: *The Art House* (parody on independent films; also music supervisor).

JOHN LURIE: *Clay Pigeons* (prod. Ridley Scott).

MADER: *Little City* (Miramax), *The Don's Analyst* (cable movie), *Clockwatchers* (Parker Posey, Lisa Kudrow), *The Wonderful Ice Cream Suit, Too Tired to Die*.

HUMMIE MANN: *The Rescuers Part II* (Paramount), *The Unknown Cyclist* (Lea Thompson), *Broke Down Palace* (d. Jonathan Kaplan), *Black Cat Run* (HBO).

ANTHONY MARINELLI: *God Said Ha!* (Julia Sweeney), *Hacks*.

PHIL MARSHALL: *Do You Want to Dance?*

BRUCE MARTIN: *Depths of Grace, Eating L.A.*

DAVID MAY: *Shaking All Over* (d. Dominique Forma).

DENNIS MCCARTHY: *Letters from a Killer* (d. David Carson).

JOEL McNEELY: *Virus, Zack and Reba* (independent).

GIGI MERONI: *The Good Life* (Stallone, Hopper), *Sinbad* (Richard Gere).

CYNTHIA MILLAR: *Digging to China* (d. Timothy Hutton, cond. Elmer Bernstein).

MIKE MILLS: *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).

PAUL MILLS: *Still Breathing* (Brendan Fraser).

ENNIO MORRICONE: *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore).

MARK MOTHERSBAUGH: *Best Men, Breaking Up, Rugrats: The Movie, Dead Man on Campus* (Paramount, prod. Gale Ann Hurd).

ROGER NEILL: *Welcome to Kern Country* (w/ Dust Bros.).

DAVID NEWMAN: *Anastasia* (Fox, animated musical).

THOMAS NEWMAN: *Red Corner* (Richard Gere), *Oscar and Lucinda, The Horse Whisperer*.

JOHN OTTMAN: *Incognito* (d. John Badham), *The Apt Pupil* (d. Bryan Singer, Ottman also editor).

VAN DYKE PARKS: *Oliver Twist* (Disney, Richard Dreyfuss, Elijah Wood), *Barney: The Movie, Shadrach* (d. Susanna Styron, October Films).

JEAN-CLAUDE PETIT: *Beaumarchais, l'insolent* (period), *Messieurs les enfants, Le Complot d'Aristote*.

NICHOLAS PIKE: *Warrior of Waverly Street*.

MICHAEL RICHARD PLOWMAN: *Laser Hawk* (Mark Hamill, Canada).

RACHEL PORTMAN: *Home Fries, Beloved* (Jonathan Demme), *Legend of Mulan* (Disney animated; songs by Matthew Wilder, music, and David Zippel, lyrics).

JOHN POWELL: *Endurance* (U.K. documentary).

ZBIGNIEW PREISNER: *Dancing at Lughansa* (Meryl Streep).

TREVOR RABIN: *Home Grown* (Billy Bob Thornton).

GRAEME REVELL: *Suicide Kings* (Trimark), *Chinese Box, Phoenix* (d. Danny Cannon), *Dennis the Menace 2, The Hairy Bird*.

J. PETER ROBINSON: *Jackie Chan's Mr. Nice Guy* (New Line Cinema), *Firestorm* (Fox).

PETER RODGERS MELNICK: *The Only Thrill* (Sam Shepherd, Diane Keaton).

RYUICHI SAKAMOTO: *Snake Eyes*.

CALEB SAMPSON: *Fast, Cheap and Out of Control* (d. Errol Morris).

LALO SCHIFRIN: *Something to Believe In* (love story), *Tango*.

GAILL SCHOEN: *Déjà Vu* (independent).

MARC SHAIMAN: *My Giant* (Billy Crystal).

HOWARD SHORE: *Existence* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).

ALAN SILVESTRI: *Mouse Hunt* (Dreamworks, Nathan Lane), *Tarzan: The Animated Movie* (Disney, songs by Phil Collins), *Holy Man* (comedy), *The Odd Couple 2*.

MICHAEL SMALL: *Elements* (Rob Morrow).

NEIL SMOLAR: *The Silent Cradle, Harper's Ferry*.

MARK SNOW: *The X-Files Movie*.

FREDERIC TALGORN: *Story of Monty Spinneratz* (German, fantasy).

MICHAEL TAVERA: *Mr. Magoo* (Leslie Nielsen).

ERNEST TROOST: *Carriers, Miracle in the Woods* (Hallmark Hall of Fame).

TIM TRUMAN: *Boogie Boy*.

JONATHAN TUNICK: *The Fantastics* (based on Broadway show, d. Michael Ritchie).

CHRISTOPHER TYNG: *Bring Me the Head of Mavis Davis* (U.K. black comedy).

NERIDA TYSON-CHEW: *Fern Gully 2*.

C.J. VANSTON: *Edwards and Hunt*.

MERVYN WARREN: *The Kiss* (Jersey Films, Danny Devito/Queen Latifah).

DAVID WILLIAMS: *The Prophecy II* (horror, Christopher Walken), *Phantoms* (Miramax, Peter O'Toole, Ben Affleck).

JOHN WILLIAMS: *Amistad* (Spielberg), *Saving Private Ryan* (Spielberg).

PATRICK WILLIAMS: *Julian Po* (Christian Slater, Fine Line).

DEBBIE WISEMAN: *Wilde* (film about Oscar Wilde).

PETER WOLF: *The Fearless Four* (German, animated).

GABRIEL YARED: *Les Misérables*.

CHRISTOPHER YOUNG: *The Man Who Knew Too Little* (Bill Murray spy spoof), *Kilrona* (thriller, Gyneth Paltrow), *Hard Rain* (formerly *The Flood*).

HANS ZIMMER: *Prince of Egypt* (Dreamworks, animated musical), *As Good as It Gets* (Jack Nicholson, James Brooks), *The Thin Red Line* (d. Terrence Malick).

Attention Gorfaine-Schwartz Clients: Your agency was only willing to provide *Film Score Monthly* with partial, dated information for selected clients. We have attempted to compile more comprehensive data on your upcoming projects from other sources.

All updates from composers, agents, production companies, publicists, fans or anyone else are gratefully appreciated. We want these lists to be accurate, but sometimes changing schedules, new titles, and plan old obscure movies cause errors. (I mean, what are some of these things?) Call Lukas at 213-937-9890, or e-mail Lukas@filmscoremonthly.com.

Scannan

Newly recorded by this U.K. label (City of Prague Philharmonic Orchestra, cond. Kenneth Alwyn) for early 1998 release is *Max Steiner: Great Warner Bros. Film Music*, with selections from *Spencer's Mountain*, *The Flame and the Arrow*, *Dark at the Top of the Stairs*, *Mildred Pierce*, *Ice Palace*, *Now Voyager*, *The FBI Story*, *Life with Father*, *Sergeant York*, *The Hanging Tree*, *Parrish* and *Johnny Belinda*.

Silva Screen

Due in Europe in early December is *Nosferatu*, a new score by James Bernard (of *Dracula* fame) for the silent German film. More newly recorded compilations are coming up for early 1998, titles to be announced.

Sonic Images

Composer Christopher Franke's label, previously self-distributed, has just acquired distrib-

ution by MCA/Universal. The following releases are available now by direct mail (see www.sonicimages.com) or will be in stores on:

November 4: *Lois and Clark* (Jay Gruska), *Poltergeist: The Legacy* (John Van Tongeren), *Chicago Hope* (Jeff Rona). November 18: *Eve's Bayou* (Terence Blanchard score) and five *Babylon 5* episode-score CDs: "Severed Dreams," "Late Delivery from Avalon," "Walkabout," "Shadow Dancing" and "Z'Ha'Dum."

CONCERTS

California: November 21, 22

Santa Ana s.o.; *Life with Father* (Steiner), *Airplane!* (Bernstein).

February 7

San Francisco Sym.; *Bride of Frankenstein* (Waxman).

Connecticut: December 19, 20

New Haven s.o.; *It's a Wonderful Life* (Tiomkin).

Florida: November 19, 20

Boca Raton Pops; *A Place in the Sun* (Waxman), *Kings Row* (Korngold), *The Godfather* (Rota), *Born Free* (Barry), *Mission: Impossible* (Schiffrin).

January 7, 8

Boca Raton Pops; science fiction/monster movie music concert.

Illinois: November 22

Illinois Phil., Park Forest; *A President's Country* (Tiomkin).

Michigan: December 14

Ann Arbor s.o.; *Intermezzo* (Provost, arr. Steiner).

December 18, 19, 20, 21

Grand Rapids s.o.; *It's a Wonderful Life* (Tiomkin).

Minnesota: November 15

Rochester Orch.; *The Magnificent Seven* (Bernstein).

Tennessee: November 14, 15, 16

Memphis Sym.; *Sense and Sensibility* (Doyle, world premiere of 17-minute suite).

Texas: November 14, 15

San Antonio Sym.; *Forrest Gump* (Silvestri), *Independence Day* (Arnold).

December 7

Baytown s.o.; *It's a Wonderful Life* (Tiomkin).

January 15, 16, 17

Fort Worth Sym.; *A President's Country Medley* (Tiomkin).

Wisconsin: December 21

Milwaukee s.o.; *It's a Wonderful Life* (Tiomkin).

Australia: February 13, 14

Sydney s.o.; *Romeo and Juliet: A Renaissance Timepiece* (Cliff Eidel-

man, non-soundtrack work commissioned for recent Varèse CD).

February 14

Adelaide s.o., Perth; *Prince Valiant* (Waxman), *Vertigo* (Herrmann).

Austria: January 1

Graz s.o.; *Psycho*, *Vertigo*, *Marnie*, *North by Northwest* (all Herrmann).

Canada: January 14, 15

National Arts Center, Ottawa; "Weep No More Sad Fountains" from *Sense and Sensibility* (Doyle, vocal by Jane Eglén).

February 19

Calgary s.o.; *Jonathan Livingston Seagull* (Holdridge).

France: December 7

Orchestra de Chambre Phil., Univ. Chermont-Ferrand; *Psycho* (Herrmann), complete score live to film, cond. Baudine Jam.

Japan: December 31

Hollywood Bowl Orchestra, Osaka; *Anastasia* (Flarity, new animated film), *Mission: Impossible* (Schiffrin), *The Godfather* (Rota), *Titanic* (Horner, tentative).

January 2, 3, 4

Hollywood Bowl Orchestra, Tokyo; same program as above.

Ron Jones/Vivaldi Dreams

Composer Ron Jones has organized a Vivaldi Dreams Concert, November 7, at the Pickwick Center, Embassy Room in Burbank, CA. The program includes five Vivaldi concertos and two new compositions by Jones, who will conduct the 14-member ensemble. Call 818-845-3902.

Dallas Symphony Goes Nuts

The Dallas Symphony will play a ton of film music in their upcoming concerts at Northpark Mall, cond. Richard Kaufman. November 14, 15, 16: *The Generals* (Patton/MacArthur, Goldsmith), *Tuskegee Airmen* (Holdridge). December 12, 13: *Miracle on 34th Street* (both

Mockridge and Broughton versions), *The Bishop's Wife* (Friedhofer), *It's a Wonderful Life* (Tiomkin), *The Holly and the Ivy* (M. Arnold), *A Christmas Carol* (Waxman), *Home Alone* (Williams). February 12, 13: *Goodbye, Mr. Chips* (Addinsell), *My Geisha* (Waxman), *Samson and Delilah* (Young), *Two for the Road* (Mancini), *Friendly Persuasion* (Tiomkin), *Tribute to Victor Young* (arr. Mancini), *An Affair to Remember* (Friedhofer).

Toru Takemitsu Memorial Concert

There will be a tribute concert to Toru Takemitsu (1930-1996) at the Pasadena Civic Auditorium, November 17, 1997, 8PM; Masatoshi Mitsumoto cond. Concordia Orchestra: "Star/Isle" for Orchestra (1984), "November Steps" for Shakuhachi, Biwa, and Orchestra (1967), "Three Film Scores" for String Orchestra, "Family Tree" for Narrator and Orchestra (1992) and "For Toru" by Lukas Foss (1997). Call 818-449-7360; tickets \$15-\$40.

Star Wars in Japan

There will be a concert of *Star Wars Trilogy* music by the Tokyo New Philharmonic at Shinjuku Culture Center, Tokyo, on November 29, conducted by Shoji Kawai. See the site for John Williams Fan Club Japan, http://www.asahi-net.or.jp/~jfb6y-kmo/JWFC_home.html.

It's a Wonderful Life Recreation

There will be a recreation of the 1946 NPR broadcast of *It's a Wonderful Life* on December 8 from the Pasadena Playhouse to benefit the Pediatric AIDS foundation. This will be televised later on PBS. Cast will include Bill Pullman, Meg Ryan, Hume Cronyn, Danny DeVito, Rhea Perlman, and Christian Slater, and the 1946 Dimitri Tiomkin film score will be adapted for a small group as the music for the broadcast.

Schiffrin in Barcelona

Lalo Schiffrin will conduct the Orquestra Sinfonica de Barcelona in a concert of film music on January 16, 17; music by Schiffrin, Williams, Mancini, Rota, Theodorakis, Morricone. See www.obc.es/fr_tem.htm.

Doyle at Carnegie Hall

A new concert work by Patrick Doyle, "The Face in the Lake," will have its world premiere at Carnegie Hall on February 21, 1998. It was commissioned by Sony Classical for a recording involving composers writing new pieces around folk tales from various countries.

Jerry Goldsmith's Music for Orchestra

A 1970 concert work by Jerry Goldsmith, "Music for Orchestra," (8 min., modern/atonal) will be performed by the Los Angeles Philharmonic (cond. Esa-Pekka Salonen) on March 26 and 27, 1998. Also on the program are Shostakovich: Piano Concerto #2, Mendelssohn: Symphony No 4 and Copland: "El Salón México." Call 213-850-2000.

McNeely in Scotland

Joel McNeely will conduct the Royal Scottish National Philharmonic, Royal Concert Hall, Glasgow in a film music concert, May 8, 1998.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Please accept our apologies.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

Sony

Men in Black (Danny Elfman score album) will be out in November, at the time of the video.

Upcoming on Sony Classical: November 18: *Titanic* (James Horner). December 9: *Oscar and Lucinda* (Thomas Newman). *The Red Violin* (John Corigliano; Joshua Bell, violin) will be out at the end of 1998.

Due early 1998 from Sony Legacy is the expanded 65-minute *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry '70s documentary) on disc two.

SouthEast

Imminent is *Within the Rock* (Rod Gammons and Tony Fennell, enhanced CD). Due after that from this Dutch label is *Fear No Evil* (Frank LaLoggia, enhanced CD).

Super Tracks

Forthcoming are *First Kid* (Richard Gibbs) and *Dragonball Z* (kids cartoon).

TVT

Out now is *Mortal Kombat: Annihilation* (songs, no score). *Devil's Advocate* (James Newton Howard) is imminent.

Varèse Sarabande

Out now are *Starship Troopers* (Basil Poledouris) and *Frontiers* (newly recorded

Jerry Goldsmith sci-fi collection).

November 18: *L.A. Confidential* (Jerry Goldsmith score album), *Mad City* (Thomas Newman, no Philippe Sarde additional music), *The Man Who Knew Too Little* (Christopher Young), and Volume 2's of *Hercules: The Legendary Journeys* and *Xena: Warrior Princess* (both Joseph Lo Duca).

December 2: *For Richer or Poorer* (Randy Edelman), *Mouse Hunt* (Alan Silvestri), *Shiloh* (early 1997 movie, Joel Goldsmith).

The next Fox Classics releases will be out in January. One CD will be *Forever Amber* (David Raksin, 1947), the other a musical.

Due 1998 in the Film Classics series (Royal Scottish National Orchestra, conducted by the composer unless noted) are *Torn Curtain* (Bernard Herrmann, cond. Joel McNeely), *The Magnificent Seven* (Elmer Bernstein), *The Great Escape* (Bernstein), and *Citizen Kane* (Herrmann, cond. McNeely). The next Jerry Goldsmith recordings of Alex North scores are *Viva Zapata!* and *The Agony and the Ecstasy*.

Virgin

Due November 18 is *The Sweet Hereafter* (Mychael Danna). *Chairman of the Board* will be out at the time of the movie next year.

Walt Disney

Planned for January are expanded editions of *Alice in Wonderland* and *Peter Pan*. •

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WANTED

Alan Etheridge (110 Daniel Dr, Clemson SC 29634; eealan@clemson.edu) wants LP of *Sunday, Bloody Sunday* (1971 John Schlesinger film), on CAM label.

David Moraza (521 E 14th St, Apt 11-G, New York NY 10009) is looking for mint condition CDs for *Fort Saganne* (Philippe Sarde) and *The Outlaw Josey Wales* (Jerry Fielding).

FOR SALE/TRADE

David Bunn (82 Broadway, Chilton Polden, Bridgwater, Somerset TA7 9EQ, England; ph: 01278-722993) has for sale Ennio Morricone CDs *Tempo di Uccidere*, *Time of Destiny*, *Il Principe del Deserto*, *Red Sonja/Bloodline*, and many more in mint condition, plus spaghetti westerns by other composers.

Steven Dixon (27 Redcar Lane, Redcar, Cleveland TS10 3FF, United Kingdom; ph: 01642-490299) has for sale Ennio Morricone arrangements on vinyl: (1) *Musica sul velluto* (RCA PML 10386, Italy 1964), 10 arr. by Morricone, LP. (2) *Ragazzi Pops!* (RCA SA 17, Italy 1966), 1 top-rare arr. by Morricone, "Non è mai tardi," vocal Rita Monaco, LP. (3) *Le Canzoni d'amore di Gianni Meccia* (RCA PML 10353, Italy 1965, fold-

out), 8 arr. by Morricone. (4) *Catherine Spaak—Penso a te* (song from *Malamondo*), arr. Morricone, 45. (5) 45s by Little Peggy March & Louiselle (arr. by Morricone).

Adam Harris (PO Box 1131, Sheffield MA 01257-1131; ph: 413-229-3647) has a promo CD copy of *Apollo 13* (music only, legit. MCA pressing) for auction, send bids.

Michael Mueller (701 S. University Blvd Apt K-354, Mobile AL 36609; ph: 334-414-1417) has the following CDs for sale/trade: *Jagged Edge* (Varèse CD Club, \$50), *Obsession* (Masters Film Music, \$50), *The Reivers* (Masters Music, \$50), *The Seventh Voyage of Sinbad* (Varèse, \$120), *Steel Magnolias* (Polygram, \$50).

Dan Somber (4190 Bedford Ave, Apt 4J, Brooklyn NY 11229) has for sale thousands of film soundtracks and Broadway shows on vinyl LPs; some very rare, reasonably priced. Send \$1.00 for catalog.

Brad Taylor (360 N Bedford Dr #215, Beverly Hills CA 90210; ph: 310-247-9955; fax: 310-556-8921) has the following CDs for trade: (1) promo copy of *Hocus Pocus*; (2) promo copy of *Honor and Glory* (Poledouris); (3) promo copy of *Treasure Island: The Adventure Begins* (Stone); (4) *Red Heat* (Horner); and (5) *Dad* (Horner). Also has more than 100 other CDs for sale or trade. "SASE or your list gets mine."

Ross Woodbury (PO Box 1387, Nevada City CA 95959; ph: 916-265-3622) has the following LPs for sale, all ex. to mint condition: *Fantastic Planet* (rare French import, \$40), *Thank Your Lucky Stars* (all-star Warner Bros. WWII musical, \$20), *Once Upon a Time in America* (rare E. Morricone, \$20), *Themes from Classic Sci-Fi, Fantasy and Horror Films* (original

Varèse, \$20), *Casino Royale* (rare stereo version, \$20).

FOR SALE/TRADE & WANTED

Robert Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) wants on CD: *Black Beauty*, *Sommersby* (Elfman), *Dead Again* (Doyle), *Final Analysis* (Fenton), *For Love or Money* (Broughton), *Scent of a Woman* (Newman), *Untamed Heart* (Eidelman), *Basic Instinct* (Goldsmith), *The Rocketeer* (Horner), *Alive* (Howard). Has large collection of hard-to-get and "mystery" items. Write or call for list.

Dracoulis Stylianos (13 Pefkon St, 14122 Athens, Greece; ph: 0030-01-284-3717; fax: 0030-01-364-2889) wants the following LPs: *Heaven's Gate*, *Cross of Iron*, *Dr. Phibes*, *Thomas Crown Affair*, *The Shining*, *Viva Maria*, *Night of the Living Dead*, *Jeux Interdits*. Will give a \$30 trade from his ad list (FSM Vol. 2, No. 6) for each one. Also has CDs: *Digital Space*, *Cocoon: The Return*, *Georges Delerue: London Sessions Vol. 1*, *Hang 'Em High/The Way West/Scalphunters* (EMI). Also wanted: specific laserdiscs, will trade CDs from list. Robert Trewin Kohl, please re-contact; you did not include an area code for your return fax.

Jerry Valladares (PO Box 61000, New Orleans LA 70161) has the following mint CD soundtracks for sale: (1) *Moon Over Parador* (Jarre), \$35.00. (2) *Time After Time* (Róza), \$20.00. (3) *Midnight Run* (Elfman), \$25.00. (4) *Crimes of Passion* (Wakeman), \$15.00. (5) *Stand and Deliver* (Safan), \$15.00. Wanted: Used and promo CD soundtracks of any type of music (score or various). •



New from Retrograde Records!

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First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Terrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (male vocal and instrumental); and vintage, dramatic Barry underscore. *Deadfall* was released on a Fox LP at the time of the film's release and has been unavailable ever since. Liner notes by Jon Burlingame.

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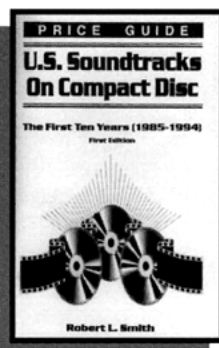
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Letters from Readers

How To!

...Many readers would benefit from an in-depth look at the legal aspects involved when writing music for money. As a composer this interests me as I try to "get my foot in the door." Hit the main sections that would go into a contract for recording an album, scoring a film, doing a commercial, etc. with the percentages, publishing rights, what's expected from the studio, how much it costs to hire an orchestra and record them, how much an orchestrator should receive, and so on. If I want to find people to invest in me to record an album, what sort of contract would I need?

Besides sending in my copyright forms, do I need to do anything else to cover myself? What about trademarks, artwork, etc.? How do I hire a lawyer, and how much should I expect to pay? If I want to start my own label, what do I need to know, and if I record my own album and want it mastered, what are the top 20 places to go, and how much do they cost? If I want to make my own album "exactly" (step by step) the way John Williams recorded his, how much would I need to pay and to whom?

I'm more concerned with the first-time project, the "I've been doing it for free and now I want to go pro" stages. Every story I read about bands getting signed or filmmakers going big, I never hear about the stages in-between, where they went from totally geek to totally sheik. It's as though the artists want to keep their aura and glamour so high that they don't want you to know their inside secret, or that they may have written songs for RuPaul for 20 years before they got their break.

I've read your interviews with composers, but I was basically just given an overview of how much work I'm going to face and all the reasons why I shouldn't become a composer. What I can use to my benefit is to learn what others have already overcome, and the tools they used to get to where they are right now. I'm sure that everyone would find composer's salaries as well as legal costs for doing a score interesting.

Frank McKeown
8045 Davis Dr East
St. Louis MO 63105

I would love to cover this material—and will! It's a matter of finding the people to

write it. Composers Richard Bellis and Jeff Rona have each given presentations on the cost break-downs for music production. Any aspiring composer should contact the Society for Composers and Lyricists (www.filmscore.org), and see our site, www.filmscoremonthly.com, for other Internet resources.

The reason many top composers don't have stories about legal paperwork and production drudgery is because there is a vast studio "engine" to take of these things once you reach a certain level. John Williams doesn't have to oversee every step of his top-notch recordings, because he has relationships with A-level studios, engineers, orchestrators, contractors, music editors, players and many more who work with him.

The advice I can give to aspiring composers is to focus on skill and personality: your own. They say "the business" is about personal relationships, and it's true. A composer overcomes a total lack of experience by being talented, having ideas, and being an engaging person who is both ego-less and passionate. Don't worry about hiring an attorney or where to master your first album, but move to Los Angeles (really!) and work at an agency, studio or other music-prep place. Hey, go work for Hans at Media Ventures.

We'll try to have articles on "film scoring at home," but writing music for movies is different from indie filmmaking or having your own rock band, in that you need to have a movie. For that, you need to have relationships with filmmakers, and the skill is as much getting those as writing the music.

John Williams Bag

...I was raised on food and fishing and movies. Of the latter, those of the Spielberg kind. Back then, I liked *Temple of Doom* more than *Raiders*, which I liked anyway. I saw *E.T.* twice in the theater and never rolled my eyes or murmured biting sarcasms. And *Jaws*, which I watched on Beta when I was old enough, had a way of forcing

me to be thirsty occasionally, so that as I drank, my eyes could be turned and my mind distracted.

The movies I loved as a child were strange and wondrous in many ways. But the images, the names, the words spoken, often owed their precious and timeless emotional impact to something that neither escaped the child's attention nor ever found his tongue: the underscore.

Looking back, I think it was the music which, for these fantastical films, a) best expressed—or represented—the quality of inexpressibility that enshrouds the memory of any affecting experience; and thereby, b) justified those hours spent living vicariously. You could go on forever relating the details of a movie and pretend to be describing something out of real life, but your second-hand account would fail to impress—as would the movie, if not for the music that gave so much to your appreciation of the story.

Until *Jurassic Park*, musical underscore to me had not been music as such. But with the heraldic trumpet theme that sounds as the monstrous green island approaches, I realized that I had, by invitation, entered the movie, and for the first time I wanted to understand the music's magnetism. The composer's name appeared in the end credits, and (wondering if this was the same man who wrote "The Olympic Spirit" in 1988) I there became a fan of film music... and an addict of John Williams's music. I love it like family.

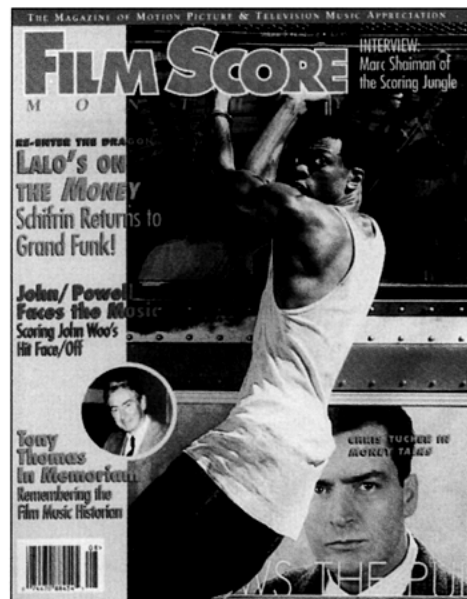
Kevin McDermott
254 Powell Rd
Springfield PA 19064-2308

...I would like to respond Jonathan Hinkle (Vol. 2, No. 6). He asked if he was the only one disappointed by John Williams's recent work. No, he is not alone. I have also been underwhelmed by Mr. Williams's scores of late.

For several years, I told people that John Williams was the best at his craft. My argument was that *Raiders*, *E.T.*, *Superman* and certainly the *Star Wars* Trilogy would have been much lesser movies without their respective scores. Those were so exhilarating and popular that even non-film music buffs were

able to hear any of those themes and immediately recognize its movie. One might contend that this was because the films were popular. Well, so were *Independence Day*, *Men in Black*, and *Ace Ventura*, but those scores did not conjure up such immediate reactions.

That was the Williams of the early '80s. The late '80s gave us two very



bland Williams contributions—*Always* and *Empire of the Sun*—and two repetitive and similar scores—*Presumed Innocent* and *The Accidental Tourist*. Despite the fact that these were less-than-stellar achievements, I still said Williams was the best. However, I had to wait until 1993's *Schindler's List* before my faith was reaffirmed. This is one of the best scores of the '90s. Unfortunately, that was the last time I raved about any of John Williams's music.

I bought *Jurassic Park*, *Nixon* and *Sabrina* before seeing the movies because I was such a big fan. These three left me very disappointed. Each of them has a decent theme or two, but not much else.

Not to be dismayed, I bought *Sleepers* last year before seeing the movie and was so let down. I will not buy any more John Williams CDs unless I see the movie first and leave the theater humming the music. And yes, I did see *The Lost World* and *Rosewood*. Those soundtracks are not part of my collection. However, I do still firmly believe that John Williams is the man to do the *Star Wars* prequels and will not disappoint.

Tom Vogt
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Erie PA 16510

FSM NEEDS YOUR LETTERS!
Respond to a topic here, start your own—anything you want.

Mail Bag
c/o Film Score Monthly
5455 Wilshire Blvd Suite 1500
Los Angeles CA 90036-4201
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Soundtrack Psycho Reactions

...I wonder if it's ever occurred to these crazy soundtrack collectors that you can buy a laserdisc copy of a lot of these movies for about the same price as the rare, limited edition soundtrack. I had the recent, brilliant insight that buying the LD of *Dragonslayer* would give me more entertainment than the sound-

a couple of bucks. (Auctions are fun, especially the ones that have no minimum bid. For fun, put down \$1.49—you might get it!) Don't buy a disc "blind" such as all these "promos" by Lee Holdridge... I always thought promos were free. Really, how many times do you (I) listen to these? (Funny, I liked music much more when it cost less!)

score for *Hoodlum*, a gangster film set in the '30s. Bernstein is a legend who has done masterful scores in a multitude of genres. This film would have been a perfect opportunity for him to revisit his style of jazz-scoring that he mastered in such films as *The Man with the Golden Arm*, an excellent picture with a powerhouse jazz score.

classic score to *Chinatown*.

In closing, I would like to express my appreciation for the *Airplane!* quote in the last issue. How about a feature on that Bernstein score?

Peter Avellino

1771 N Vermont Ave #403

Los Angeles CA 90027



track, for less money. If people like *Krull*-soundtrack-hoarding "Jimmy" from the "Soundtrack Psycho Report" (Vol. 2, No. 6) did that, they'd save collectors a lot of money. However, people like "Jimmy" are probably beyond such common-sense advice.

I would never pay for a soundtrack if I knew I could buy the movie itself for about the same price, or less. The money spent on these rare, bootleg, limited edition, or promo CDs could be spent on an LD or DVD player and a bunch of movies. If you really admire a film score, why not just buy an LD or DVD of the movie so that you can study how the music functions in it? You may not be able to brag about owning 15 copies of the soundtrack, but at least you'd be educating yourself.

Andy Schmidt
263 Eigenmann Hall
Indiana University
Bloomington IN 47406

...Are some people so desperate that they'd pay \$2500 for a copy of *Cherry 2000*? Last June in Toronto, I found *Cherry* for a mere \$7.99, *Body Heat* for \$7.99, *Flesh + Blood* for \$8.50. Oh, yeah, saw a copy of *Raggedy Man* for \$7.50 or so. And about a dozen more like that.

The fun of buying music is the listening, not trying to see if you can sell it. Try watching the film first, to see if you actually like the music. And if you like it, see if you can buy the album for

For your further education, look for soundtrack-related "studio" albums. For example, if you dig Andre Previn in a serious mode (*Dead Ringer*, *Four Horsemen of the Apocalypse*), look for the many Columbia LPs with Previn at the piano with his orchestra, or Johnny Williams. Study the sidemen on those dates, and you could wind up with some Shelly Manne or Red Mitchell records. Same goes for the personnel with Henry Mancini.

I occasionally (try to) downsize my collection. It's far easier to get a few bucks (or credit) than to try and milk a cash cow dry. If I want to make some serious dough, I'll look for a Picasso at a garage sale.

Guy McKone
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Canada

The Bold and the Bad

...*L.A. Confidential* provides Jerry Goldsmith with the best film he's had to work with in a while and he definitely lives up to it: a serious, mature score for a serious, mature film that also succeeds as interesting music. (In the *Bizarro World*, they are currently enjoying a CD which is mostly score, interspersed with a few songs.) But it seems that too many recent scores have continued the trend of not wanting to affect the film in one way or another.

Case in Point: Elmer Bernstein's

Hoodlum as a film was hampered by inherent flaws in the script and overlength. It obviously aspired to *Godfather*-type levels, but you know something is wrong when the time-going-by montage makes you think instead of *Dick Tracy*. The score features *Grifters*-type mood cues, unmemorable underscore and a love theme which sounded suspiciously like the one in *Airplane!*

This film needed to move and Bernstein's score doesn't let it do that. If someone attempted to do something the equivalent of *The Man with the Golden Arm* score today, would it be used, no matter how good it was?

An interesting example of what wasn't done in *Hoodlum* can be found in the unused main title for *The Two Jakes* featured on the recent Van Dyke Parks promo CD. This is the sort of insane, Franz Waxman-ish piece that could probably never be done today unless the film were a parody—that's probably why it was cut. After the title music, the music evolves into a bouncy rhythm representing post-war L.A. Jake Gittes is fat, successful and has put the tragedy of his past behind him. The themes have a more mature, knowing form, consistent with what has happened to Jake Gittes: he has grown to care about something again. Unfortunately, this is much clearer on CD than in the film, which is muddled but not uninteresting. Definitely an interesting companion to Jerry Goldsmith's

I also found *Hoodlum* oddly subdued, and for that matter so was Goldsmith's economical score to *L.A. Confidential*. The problem is that few people today have the balls to make a film that could work with up-front music (not to criticize *L.A. Confidential*, which is excellent). But, check out U-Turn for a great new Ennio Morricone score, which is forthright and definitely weird without sacrificing sophistication.

Facts of Collecting Life

...I began collecting soundtracks in 1970, accidentally, with the purchase of United Artists' *Great Western Themes*: a collection of original soundtrack main titles (*Big Country*, *Magnificent Seven*, *Scalphunters*, etc.) that was, and still is, pretty invigorating listening. Problem is, 28 years is hard on an LP.

When CDs came along I sought to replace the vinyl as each title became available, and that led to subscribing to FSM. I am out of my salary range most of the time, but I enjoy reading what those more sophisticated in their listening have to say. "Is it art?" is good for discussion. As for listening, if I like it, I listen to it.

Finally *Patton* arrives on CD, free of the legal morass of who sold what label to whom, and Mr. Buzan's review (Vol. 2, No. 6) basically says, "It's great music except for the sound"! Oops. Is that like great food except for the taste?

Count me one of those who goes

absolutely nuts when Christopher Palmer or even the composer does an "original" soundtrack—sort of, almost, like it was originally recorded. Aarrgh!

Just a wish, and I know it'll never come true for all of the reasons your magazine has written: just *one* digital remastering of the original score. Then let the artists, arrangers and conductors teach me anything they want. To mitigate the notion I am a total boob, the irrational sensitivity to note-for-note CD soundtrack re-releases did inspire some illumination in my thinking: the world of classical music must be *very* interesting, looking for a Mozart equivalent of the original (soundtrack) recording. Education in that music must be a real source of frustration, looking for satisfactory recordings, arrangements, orchestras, etc.

If I like it, I'll buy it. Rather like standing at the magazine rack thumbing through for articles or photos of interest. When technology allows listening to soundtracks without necessarily buying blind or seeing the film on tape, oh boy. By then maybe there will be Soundtracks Anonymous.

Tom Hanson
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Minneapolis MN 55410

The ideal situation is to have a film score available in both the original recording and a variety of interpretations. As for technology allowing soundtrack "previews," check out the Internet for music samples you can download to decide what to purchase. On FSM's web site, we have sound clips from our Retrograde releases, The Taking of Pelham One Two Three and Deadfall.

...Why does it seem like there are no female film score fans? For that matter, no film score fans under 25? Just curious! I'd really like to hear your thoughts on this!

John Tatler
62 Willoughbreath
Falmouth VA 22405

My speculation is that for younger collectors, soundtracks are a part of genre-movie fandom (comic books, models, videogames) which is traditionally male-dominated. For older collectors, it's like fishing or baseball card collecting—again, more of a male hobby.

Remembering Tony Thomas

...An interviewer once asked Archibald Leach how he managed to re-invent

himself into one of the most admired movie idols of his time. Mr. Leach, who became the personification of debonair leading men as Cary Grant, replied that he simply imagined the type of fellow he most admired and then did his best to become that man.

Tony Thomas loved movies and the people involved in making them. He wasn't content to keep his enthusiasm to himself but dedicated his life to interviewing his idols, broadcasting the results on Canadian radio, and writing an extraordinary number of books for Citadel Press' legendary *The Films of...* series. The film that changed his life was *The Adventures of Robin Hood* with Errol Flynn. He co-authored the book on Flynn and produced the vinyl recording of the Erich Korngold score as preserved from a radio broadcast of musical excerpts conducted by the composer with narration by Basil Rathbone. Side two of the record contained the last interview with Flynn before his death at age 50. It is both poignant and revealing in that Flynn comes across as a sort of modern-day Ulysses, scorning the fates who betrayed him, yet still full of hope despite the ravages of alcohol and drugs that would bring about his end.

Tony did not imagine himself to be Errol Flynn, though that actor's roles as the definitive swashbuckler no doubt provided a source of perpetual joy. Tony produced the album to that actor's last really good film, *The Adventures of Don Juan*, a funny send-up of Flynn's own screen image featuring one of Max Steiner's best works. (It was later used to camp up George Hamilton's dual role in *Zorro, the Gay Blade*.)

I met Tony for the first time at the home of Max Steiner in Beverly Hills in 1978. I had recently relocated to sunny L.A. and was invited to an informal dinner party hosted by Lee, Max's widow. Al Bender and his wife were there along with composer/scholar John Morgan. I had done some cover illustrations for Al's *Max Steiner Journal* and begun chronicling the career of Miklós Rózsa on audio and film as a student at Diablo Valley College in Pleasant Hill, California. Tony was handsome enough to have been an actor himself; his baritone voice (which can be heard on the recording of Rózsa's *The Vintner's Daughter*) would confirm this, but he seemed content to write and produce. The highlight of the party would often be listening to some new recording of music by Max or

Erich that Tony had just produced. Tony wrote lyrics to Steiner's love theme for Flynn and Olivia de Havilland in their last film together, *They Died with Their Boots On*. These were limited edition items labeled "not for public sale" and have since become valuable collector's items.

Once I got a call from Tony to do the typesetting for a 2LP set of Steiner's *Bird of Paradise*. I designed a logo for his Medallion label and did the artwork for *Music for Westerns* (Steiner again). Both were produced by Lesley Anderson and Mike Snell of New York. I remember going to Tony's home in Glendale when the TV was on and we listened silently to Jerry Goldsmith's main title to *Rio Conchos*. I had brought a proposed layout for Hans Salter's *Scarlet Street*, featuring my own painting of Joan Bennett, the film's star. Ms. Bennett was still then living and Tony felt my rendering did not flatter her enough and opted to use a black-and-white glamour still instead. He was a perfectionist and put forth his argument with such charm that you'd end up agreeing with him. He also brought the music of Herbert Stothart out of mothballs when he produced a 2LP set containing the music from the original M-G-M *Mutiny on the Bounty*, *Viva Villa*, *Anna Karenina*, etc. My favorite of these productions was the release of original music masters to Rózsa's *The Lost Weekend*, containing the composer's three alternate finales.

Polly Jo Baker, Gregg Nestor, Albert Dominguez and Dan Robbins are but a few of the many talents Tony helped nurture in his recordings. He never had the funds to produce the large-scale, fully orchestrated re-recordings pioneered by George Korngold and Charles Gerhardt, but he achieved much with little. His first book on film composers, *Music for the Movies*, contains interviews, candid photos, and probably the first extensive discography of movie music then assembled.

I last saw Tony at the memorial for his friend Miklós Rózsa two years ago at the Hotel Bel-Air. He had aged so little in the intervening 17 years that it came as a complete surprise when Dan Robbins called to inform me of his death on July 8 at age 69. He had been working on a new Alfred Newman CD to include suites from *The Razor's Edge*, *The Robe*, *The Greatest Story Ever Told* and *The Diary of Anne Frank*.

Tony Thomas lived a full life and was generous to share his many interests with the rest of us. He was a sure and thorough documentarian in all his writing. He preserved the thoughts and reminiscences of everybody from Francis X. Bushman to Walt Disney and pioneered the release of film music on record when it was far from being fashionable or even profitable. His books on the films of Twentieth Century Fox, *The Great Adventure Films* and of celebrities too numerous to mention will help educate future students. We can all be thankful that he became the very special person that he was.

James "Pav" Pavelek
PO Box 71045
San Jose CA 94086

...Tony Thomas was a man whose love of film music shone through like a bright beacon. His wonderful work on future CDs, alas, will no longer be there. As worldwide representative of the long-established Max Steiner Film Music Society, may I say that Tony Thomas and Max Steiner were very close friends over many years.

It was Tony who interviewed Max on two occasions in the Steiner home. These tapes are in The Steiner Collection. It was also due to Tony, through Citadel Records, that so many of Max's private collection of film scores were produced on LP, expressly for our society members worldwide. Our membership will never forget Tony's warm tribute to Max after the granddaddy of film music died: "I shall forever be grateful that God made me a Max Steiner fan. My life would be much poorer without him."

www.filmscoremonthly.com

Visit our web site for a weekly "E-Mail Bag" as part of the daily content.

Sadly, Tony has been taken from us. Tony, your great work lives on and long may it do so, but we are all still going to miss you badly.

Brian A. Reeve
The Max Steiner Film Music Society
1 Rotherwood Road, Putney
London SW15 1 LA
England

See Vol. 2, No. 6 for our Tony Thomas memorial coverage, and visit the FSM web site (URL above, articles section) for additional eulogies by Preston Jones, John Morgan and Andrea Thomas (Tony's daughter). •

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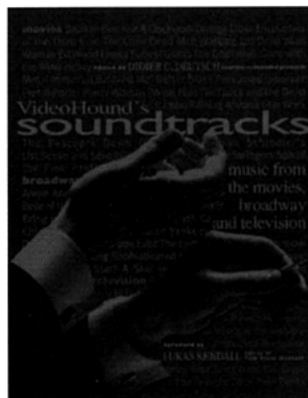
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The Men with the Junk Metal Instruments

The Cambridge, Massachusetts based Alloy Orchestra writes new scores to silent film classics—which they perform live to picture.

by JONATHAN FOLLETT

The lights dim in Boston's Coolidge Corner Theater as the tick-tock, tick-tock sound of clock-like percussion marches through the air. Dziga Vertov's silent film classic, *The Man with a Movie Camera*, begins. On the screen, theatergoers drift into an auditorium filled with folding chairs and a projectionist fiddles with the reels of an uncooperative camera.

A playful melodic theme grows out of the clock-like sound while the celluloid people sit down and wonder impatiently if the show will ever start. Fortunately, the projectionist discovers the problem and the film-within-a-film starts to roll. Director Vertov, in one graceful gesture, has made his viewers aware that the carefully constructed film world surrounding them is nothing more than a fantasy. A quick glance to the right of the Coolidge Corner screen destroys another illusion and reveals Vertov's partners in crime: the Alloy Orchestra, a trio from Cambridge, Massachusetts is providing a living film score.

Imagine composer Sergei Rachmaninoff playing ambient music with experimental industrial band Einstürzende Neubauten and you might have a close approximation of the sound of the Alloy Orchestra. Alloy's unusual sonic palette is the result of their unique lineup: two percussionists and a synthesizer player. Keyboardist Caleb Sampson uses orchestral patches like woodwinds, harps, pianos and strings, as well as strange noises like blips, bleeps and the occasional siren. Ken Winokur and Terry Donahue, Alloy's percussionists, use "found" junk metal instruments—pieces of pipe, truck springs, an empty fire extinguisher—alongside traditional percussion to create a near limitless variety of sounds.

Terry explains the cosmic obligation of all drummers to play whatever they can get their hands on. "I think almost every kid who plays drums plays pots and pans when they're little.

Then, once they get real drums they outgrow them. Ken and I both separately started playing junk percussion. Ken was living in France for awhile, making his living playing music in the subways and he couldn't afford a drum. So, he was playing on a couple of frying pans. Finally, he got enough money to buy a drum and people stopped giving him money. So, he realized there was a future in frying pans."

Terry's own experience with "found" metal instruments was a little different. "I was playing as a second percussionist in rock bands and funk bands and I just liked the sound of metal tubes and pipes. For one thing, they were loud enough that they didn't need to be amplified and could still stand up to a drum kit, whereas a lot of the other percussion got lost. And the whole industrial thing started coming. So, it really seemed to fit in."

Ken and Terry were both part of the Boston based percussion outfit Concussion Ensemble before they joined Alloy. "Ken and Caleb were putting together this Alloy Orchestra for New Year's Eve and asked me if I would go in with them," says Terry. "We figured that we would play a couple of live shows and that would be the end of it—a little side project."

Fortunately, David Kleiler, the program director of Boston's Coolidge Corner Theater saw one of their performances. "He wanted to show *Metropolis* [at the Coolidge] but really hated the Giorgio Moroder score that was added in '85. So, he asked us if we could come up with something." Alloy scored *Metropolis*, receiving rave reviews from the Boston press, and from there, the group took off. Since 1992, they've scored nine films and played all over the world at such prestigious events as the Telluride Film Festival and the Pordenone Silent Film Festival in Italy. They've recently begun work with Turner Classic Movies, scoring *The Unknown*, which they hope to premiere in Boston this year. Alloy has also released sever-

al albums. Their CD *New Music for Silent Films* (Accurate Records) includes pieces from five of the movies they've scored, including *Metropolis* and *Aelita, Queen of Mars*. Their latest effort, *Lonesome* (BIB Records), contains music from the movie of the same name.

While both CDs provide a satisfying glimpse into the Alloy Orchestra's music, it is their live show that makes them truly incredible. On the Coolidge Corner screen, *The Man with a Movie Camera* continues to move at a ferocious tempo and Alloy's music matches it perfectly...

Vertov edits scenes from everyday Russian city life into an oftentimes confusing collage. The images are a fantastic mix of both the beautiful and the horrible: the human experience from birth to death. *The Man with a Movie Camera* moves in waves, building into a thunderous peak. In one scene, as a train comes roaring towards a man on the tracks, the Alloy Orchestra mimics the sound of the locomotive using a steadily build-



Dziga Vertov's *The Man with a Movie Camera* (1929)

ing snare. The snare sound explodes as the train nearly hits the man. The synchronicity between the players and the film is astounding. Split-second cuts between scenes make timing the music precarious, but Alloy manages to pull it off with astounding precision.

Terry explains how Alloy is able to achieve this seemingly effortless communication between the film and the music. "There's great chemistry between the three of us," says Terry. "We're all very sensitive to the films and very

sensitive to each other. So, we feed off each other very nicely and the film conducts us. Every other group that I've seen do it basically plays music that seems separate. So, you're watching a movie and you're almost distracted by the band or you watch the band and you're distracted by the film. We try to sync it up."

The synchronicity of the live performance begins with a lot of hard, sometimes tedious

Sometimes you think of something on the spot and it sticks and it's there every time since then. Other times you kind of wander around and don't really know what you're going to get."

Terry shares some of Alloy's film composition techniques. "We use themes that we've already used before. For example, the pretty girl will have her theme and that will repeat. I think that's a great tool for getting people involved,

isn't surprising that Alloy will use anything and everything to create the effect they're looking for. "We aren't afraid to use tapes," Terry says. "We wondered about that when we first started. 'Do we want to use anything recorded? What the hell, nothing can stop us.' Our initial impulse was that we should be able to do it all live and then we thought, 'C'mon, this is the '90s, ya know? You don't have to if you don't want to.' So in *Metropolis* we use a couple drum machine things. It's all very mechanical, kind of chugging along and it seems to work well. In *The Man with a Movie Camera*, we use a lot of noise sound effects."

Writing music for Vertov's film brought its share of surprises for the Alloy Orchestra. "When we first started scoring *The Man with a Movie Camera* we got the filmmaker's initial notes. This was the cue sheet that he gave his first composer, which had been lost since then. At first, the people at the George Eastman House, who got us the print [of the film], said they had found a score. Our reaction was, 'What do we want with a score? We write our own.' We looked at it and it wasn't a score. It was a cue sheet, which was perfect. Once you see the film you'll see how, without a cue sheet, it can just ramble on. So, the cue sheet was great. It said things like, 'I want a charging rhythm here. I want noise.'"



Alloy Orchestra photo by Ken Winokur & James Walker

work in the studio. "We get a video copy of a film and we sit down in our studio and watch the tape. The first time we watch it through we sit there with notebooks and jot down ideas, largely for theme changes and mood changes; also, for me and Ken, what kind of junk we're going to use in the show and for Caleb what [synthesizer] sounds he's thinking of using."

If Alloy's creative process to this point sounds regimented, it's only because they've just gotten started. "The second time through usually we throw the paper away, just start playing and whoever comes up with something first, the others will play along," Terry explains. "We record it and say, 'How did that work with the scene?' If it worked and we're all sure, then we leave it and move on. If we're not sure, we'll put down a couple of other ideas for that scene and see which one really worked. We go through the film that way, scene by scene."

How much of a part does improvisation play in the actual performance? "It's in there. Mostly, it's pretty scored out. Again, the film dictates where things definitely have to be, but there's a lot of places in the middle of that where we can take off and do what we want to do. It used to be a more major part when we first were doing it because we would write the scores a lot quicker and kind of go by the seat of our pants. But, now there's a little more at stake, so we score them out a little more. Again, within each film there's places where we can all take off a little bit, but we know we're going to

because they get familiar with [the theme]. By the second or the third time they hear it, it's something they know. People want that, kind of need that, something they've heard before." And that's what the Alloy Orchestra tries to do: connect the audience to the film through their music.

"We don't look at silent film like an old medium. We look at it like a piece of art that is happening right now and we write music accordingly. Sometimes that piece of art makes us play something that sounds older. But, for the most part, we look at it scene by scene and see how it makes us feel."

According to Terry, it takes Alloy anywhere from a weekend to a week to write the music and anywhere from a month to three to put it all together, depending on their schedule. "Getting the timings—knowing how long a scene is going to be and how to get out of it gracefully and get into the next thing and timing all the sound effects—that's where the actual hard work is."

The addition of sound effects adds another dimension to the Alloy Orchestra's music. "95% of the sound effects are live, done by Ken or myself. There are exceptions. Caleb sampled a lion for the lion scene in *The Lost World*. [Not the new movie, kids. -LK] It surprises people because you hear the music and everything's going live and all of a sudden you hear a sampled lion and a sampled monkey. But mostly the gunshots me or Ken will do on the snare drum, or the explosions on a bass drum and a gong."

With such a variety of sounds required, it

Director Dziga Vertov was also a noise musician. In one scene from *The Man with a Movie Camera*, a man is shown playing a washboard, a tin plate, wine bottles and spoons on a table. "So we set up the same thing," Terry says. "Ken has this whole set-up with this table and when you see that, you actually hear it. We use some radio sound effects and we put together some tapes to keep the mood that was originally intended for the film."

Staying true to a director's intentions is something that the Alloy Orchestra wants to maintain, while, at the same time, expressing their own unique musical vision. Terry explains the philosophy behind the group's live performance: "We set up to the side of the screen so we're not a hindrance to the viewing of the film. We want people to watch the film and forget we're there, which is sometimes hard, because it's live and it's a little louder than a film usually is. And, a lot of people say they like to watch us more than the film. But, for the most part, we want people to watch the film, forget we're there and look up an hour and a half later and say, 'Wow. These guys have been playing along the whole time and it seemed like it really belonged.'"

As *The Man with a Movie Camera* concludes and the lights in the Coolidge Corner Theater are raised to reveal the three musicians, it's plain from the audience's applause that the Alloy Orchestra has met its goal: the music belongs.

The Final Confrontation: Zimmer vs. FSM

Hans Zimmer is one of the most successful film composers today. FSM's editors have picked on him for his style and practices. Suddenly, they found themselves in the same room...

by Lukas Kendall & Jeff Bond

Last issue, Hans Zimmer and music editor Adam Smalley debated with FSM's Lukas Kendall and Jeff Bond on the aesthetics of contemporary scoring, the fairness of a few past FSM reviews, and the allegations of a "factory" environment at Zimmer's Media Ventures. Aw, heck, you really have to see the last issue to know what's going on.

When we left off, we were discussing contemporary action films with pounding scores.

Hans Zimmer: In *The Rock*, in the one big chunk I did write, I actually went against my judgment and moralized something, when all the guys get killed and cut down. I wanted to make it tragic and say it was fucked up.

Jeff Bond: That's one of the best cues in the score.

Hans: But after that where do you go? *Crimson Tide* is morally ambiguous all the way through; every character at least gets to do some soul-searching. Tony [Scott] is a master at making people look heroic and beautiful. Even with all of the big, macho guys he managed to get humanity into those characters, certainly Gene Hackman, when he knows he's wrong. There's a difference between *Broken Arrow* and *Crimson Tide*.

Adam Smalley: Back to subtext, it's naive to think that there's so much influence. Composing is a very lonely job, working for weeks on a movie, and all you have is subtext. The problem-solving aspect is integral to it, and I've seen Hans watch a movie and musically analyze and describe a character better than the director did. It's all about subtext in a lot of these movies.

Hans: There's a scene in *Peacemaker* where George Clooney and Nicole Kidman are on a plane talking to each other. A short scene, like 30 seconds. I was on this fucker for two days trying to make it work. It took me so long to figure out what it was: Clooney's eyes always commit. He looks straight into the camera, straight into her eyes. And she, even with her body language at one point, backs away from him looking at her, and her eyes don't commit. So when I wrote something strong it just made her look

untruthful. It became really tough, and I'd sit down with the director. She'd say, "Why doesn't this work?" And I'd say, "Look into her eyes, look into her eyes: that's why it doesn't work."

Sometimes the director doesn't even notice it. You go into incredible detail solving some of these problems, because again, these are supposed to be two characters of equal strength. And what I did ultimately, which you will probably not like, is the bad guy gets the most heart-felt tune, and then Clooney, who after all is our hero, gets the same tune as the immoral Russian general, because that way I could give them equal strength.

Jeff: Actually that sounds very interesting to me. I like the idea of that ambiguity.

Hans: I mean, your criticism about all action movies sounding the same, I completely buy that, actually. The action scores seem to have that sound to it.

Lukas Kendall: To think that in 1966, when they would do whatever an action movie was at the time, they would get Jerry Goldsmith or Leonard Rosenman, Lalo Schiffrin, John Barry, Ennio Morricone, Elmer Bernstein, and you could not possibly confuse them.

Hans: Maybe the jazz group [you could confuse]. Even Jerry had a go at that. But the guy who did it better than anyone else was Quincy Jones, with *In the Heat of the Night* and *In Cold Blood*. I mean, who was the first guy to start the jazz stuff?

Jeff: Alex North and Elmer Bernstein were the first big ones.

Hans: And then Henry Mancini, but his stuff was so witty. Unless you were as witty as he

was, you couldn't do it. You didn't have a chance in hell; you can't rip that stuff off.

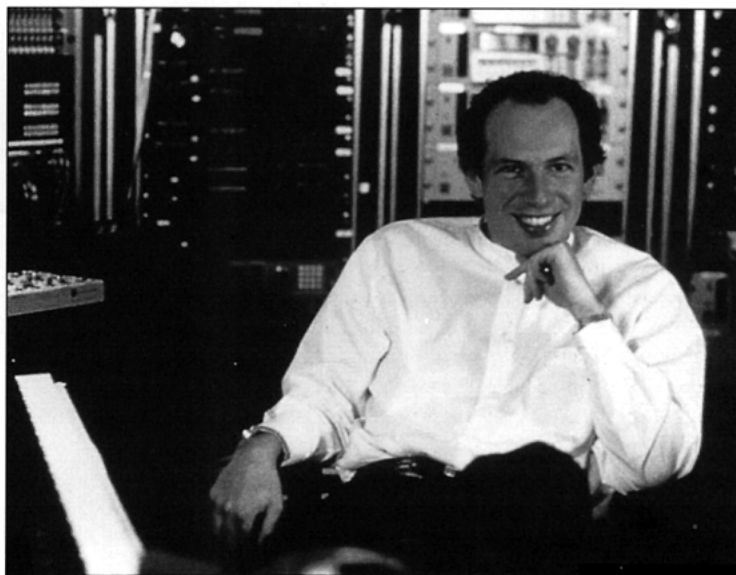
[Lukas waxes poetic about John Barry.]

Hans: I love John Barry. *The Quiller Memorandum* is one of the great scores for me. I don't like *Born Free*. Just because it's a hit doesn't make it good. I did *Power of One*, and the first thing the director said was he wanted *Out of Africa*. I said, "Get John Barry." I said I had an idea that I wanted to do something different, which was use the voices.

You know, no one starts out to make a bad movie. Shit happens. I worked on *I'll Do Anything*. You have to—and your readers have to—give us license to fuck up. Me trying to reinvent something for *Broken Arrow* and it not working has to do with the fact that there wasn't enough substance in the movie for me to do it. John Woo's subtext got thrown out of the movie. *Broken Arrow* became *Face/Off*. That's what he was trying to do in *Broken Arrow* with the fight on the train, the fight between good and evil.

Lukas: I liked what John Powell did.

Hans: I've known him since he was a kid. John used to do commercials, and he would get asked to do *Backdraft*, and he would play it for me and say, "Hey, I can do your *Backdraft*." I would



Hans Zimmer

say good, now do your own.

Everyone is influenced by someone; I'm influenced by Morricone all the time. Why not? But there has to be an evolution; there can't always be a revolution.

Don't I wish *Driving Miss Daisy* was the revolution? Hey, let's score all movies like that. It would have been fine. The reason I stayed away from the *Rain Man* thing was I'd done it. In the action movies, you try to find something new to say and it doesn't always work. So you use what

works: the adrenaline stuff. It serves the film.

Lukas: But we find ourselves feeling hollow afterwards.

Jeff: Just us two. America is satisfied.

Problem Solving

Hans: I know one thing about any composer today, and that is that they're sitting there with this film in front of them and they have no idea what they're going to do, and the only thing you can do is sit there and open up the veins and bleed all over the page. So you can't be flippant about it. Everybody out there who's doing something sweats over it, so you can't poke fun at it. You can poke fun at *Broken Arrow*, all right? I'll be the first one to agree with you. *The Rock* is a far more serious problem because I felt we got into such a corner on that one. I think *Crimson Tide* is good.

Lukas: I didn't like [*Crimson Tide*] at the time but I appreciate it now.

Hans: Part of it is that you're not always supposed to like it.

Lukas: Well, I didn't.

Adam: But you can print that you didn't like it; what makes your opinion more valuable?

Hans: No no no. I think it's fair to say I don't like it, just as it's fair for me to say I don't like something. But you need to acknowledge the work, that these aren't just random things tossed off in five minutes.

Lukas: When I saw *Crimson Tide* I felt there were these very broad themes underwater that I didn't want; I wanted to hear the sound of the sub. It felt like an extra element I didn't need.

Hans: Part of it is you don't realize how much of the sub I was. Part of it is I do write things that are not necessarily likable at first. On *Rain Man* they kept testing it and thought they had a problem because people didn't like Tom Cruise? Why? Because he's mean to Dustin Hoffman. Well that's the story.

Lukas: We like movies that are ambiguous like that; god help us if *The Elephant Man* ended with him living.

become: the musicals of today. What I loved about *Face/Off*, in the actual face-off sequence, the operation, people applauded at the end of it. Not because it was a loud action scene, but because it was beautifully crafted filmmaking.

Lukas: In *Contact*, there's this really huge explosion halfway through, that you're not expecting, but it's really spectacular. After it was over, people applauded, like golf.

Jeff: What was great about *Face/Off* was that there are action sequences, but what people remember is the story and how the characters interact.

Hans: Because it's an incredibly ambiguous story, and I like that. The first time I listened to John's music for the operation sequence, it was when he played me the scene. After it was over he said, "What did you think?" and I was like, "I didn't hear anything!" I was just watching. He was blasting me with it and I got so drawn into the images.

Ask Hans

Lukas: How do you think we should improve the magazine?

Hans: Get composers to answer questions honestly. There's a huge misconception I think that is self-inflicted by most composers, that it's all just a blast and that only the studio is the enemy and stuff. The actual process of writing a piece of music is really interesting and a very human process, and everything that happens in these movies, emotionally, happens during the composing process to us on a daily basis. You take on the emotions of the characters, which is not always a good thing. We become very fragile while we write.

This is the last place on earth where we have the budget to pay the musicians well. And by the way, everybody keeps saying I use all these electronic things. My orchestra's as big as anybody else's is. I can't see the difference between a synthesizer and a cello; I don't hear them as an orchestral color. That may be a deficiency on my part but that's what I grew into.

Hans: The best score I think as far as really trying something different was for *I'll Do Anything*, and who's seen that? It was really different and really crafty but it made sense. If I told you how I wrote that...

Lukas: Soundtrack fans tend to key into a very specific kind of movie and you can watch the signature over the years. It's been *Gone with the Wind*, *The Big Country*, *Ben-Hur*, *Star Wars*...

Hans: Just think about John Williams. I remember people telling me that all John Williams does is the big epic.

Lukas: Which is so untrue.

Jeff: We were just listening to *Images*, which is an incredible, bizarre little score. Or *Jane Eyre* is great.

Lukas: The best composers contribute to all sorts of films and they reinvent themselves for each genre. A *Morricone* or a *Herrmann*...

Hans: The thing is, you get fashionable. I thought after *Rain Man* my career was over; then I thought after *Black Rain* my career was over. You can only remain fashionable for so long and then you have to reinvent yourself. Right now for better or for worse I have done a lot of action movies, and maybe the ones I did that weren't action movies didn't get noticed. *Something to Talk About*, there isn't an electronic thing in sight.

Jeff: That's another thing; I think on action films, people think more about the technical aspects and they take everything, including the music, more into account. When a comedy is successful nobody says, "Man, what a great score," they say, "Man, isn't Jim Carrey hilarious?" Even though the music may contribute a great deal...

Hans: Well, nowadays on comedies you try to get in a few notes between the songs. I think *The Producers* is one of the great all-time scores. One of the great cinematic moments is when he's on the fountain; with the music it's brilliant. But that's not what we do any more. When *Harry Met Sally*, was there even a score in that?

"Any composer today is sitting there with this film in front of them and they have no idea what they're going to do. The only thing you can do is sit there and open up the veins and bleed all over the page. So you can't poke fun at it."

Hans: The trickiest thing on *Crimson Tide* was there was a tendency to glorify the army, and I didn't want to do that. It's not even a moral choice. It's a boring choice. *Air Force One* for me is a difficult movie to watch, but Jerry [Goldsmith] for better or worse built in so much patriotism on top of what's already in the movie that it's not believable, or not of this time.

Jeff: I think a lot of the movie is extremely unbelievable. Cartoon.

Lukas: This is my idea: *Die Hard: The Musical*.

Hans: That's really what these movies have

Part of the problem I get from reading the magazine myself is I feel that you guys are typecasting me. I'm the guy who wrote *Thelma and Louise* which has nothing to do with *Nine Months* which has nothing to do with *House of the Spirits* which has nothing to do with *Regarding Henry*.

Jeff: Another thing we soundtrack geeks fall into is that the only movies we pay attention to on first release are these blockbuster movies. Then months later I'll watch some drama or comedy on video with my wife.

Lukas: I think the problem is that today there are two types of movies: action movies and comedies.

Jeff: Even something like *Pretty Woman* which is romantic and a huge success, it has a beautiful love theme by James Newton Howard that is never heard on the album and people just forget about it.

Lukas: The exception seems to be comedies about the president, like *The American President* or *Dave*. Comedy movies, they don't have a score, and *Basic Instinct* movies have

become action movies. Science fiction movies have become action movies. Traditional who-done-its have become action movies, because everything ends with a chase.

Hans: What about *Seven*?

Lukas: That's the exception, and it was great.

Adam: Or *Fifth Element*.

Hans: I liked that movie, because I'm sitting there and I'm waiting for the great science fiction movie to start, and suddenly I realize it's all tongue-in-cheek. All the *Blade Runner* references, everything. Okay, so it cost \$100 million to make and Monty Python would have done it cheaper.

Jeff: I think it's a very French movie.

Lukas: People here were like, "What is this?"

Hans: But on the other hand, isn't it a more honest movie? You know the good guy's going to win. There's no pretense about it.

Jeff: I think it is interesting that it's an intentionally slight \$100 million movie.

Hans: Well, what would you rather see the money spent on? \$100 million on that, which is slight, doesn't pretend to preach and tell you anything other than have a good time, or do you want to spend \$100 million on your serious action movie where everybody gets killed?

Lukas: Everybody gets killed in *The Fifth Element*.

Jeff: We saw *Money Talks*, where about 150 people are mowed down, and that's a comedy.

Lukas: Do you find that a lot of directors don't want the music to sound like a film score? Graeme Revell said he was trying to find out what this one director wanted. He plays him some orchestral music and the guy says, "No, I don't want any orchestras! I hate that; I hate orchestras!" Then he plays him something electronic and the guy says, "No, I don't want any synthesizers! I hate synthesizers!" And Graeme was like, "This kind of narrows it down..."

Jeff: He wants a couple of sticks banging together.

Lukas: On *Peacemaker*, did you run into that?

Hans: Well, the thing with Steven [Spielberg] is he's a big *Crimson Tide* fan.

Lukas: I want to send him the magazine; do you think he'd like it?

Jeff: Don't send him the issue with *The Lost World*, please.

Hans: Did you slag him?

Jeff: A bit. Did you see it?

Hans: No, not yet. Part of the problem is when I write, and I've been doing a lot recently, I isolate myself. I don't even try, I just can't handle any outside influence.

The thing is, I never listen to a director who tells me he doesn't want it to sound like a film score. Because I don't think he means that. He just wants to avoid the same old clichés. I got a lot of flack from Fox when I started working on *Broken Arrow* with that theme; they certainly didn't think that sounded like a film score, but that's what I wanted to do. That's what John

Woo wanted to do. I'd rather be fired than not to get away with what I wanted to do.

Lukas: Well, you've also reached a certain critical mass in your career where you can do that.

Hans: But I always felt like that. And I used to get fired.

Lukas: Well, that's kind of the way we deal with this magazine. Certain people will not like it, but you have to be you, and we have to be us.

People are always going to respect someone who doesn't chicken out.

Hans: Sometimes I chicken out, though; sure!

Lukas: But you're cool about it.

Hans: Sometimes I don't know how to fix it. See, here's the thing: the worst thing that happens to the creative community on a movie is, you have a screening and it's not working. Something's wrong with the film. And when that happens there's always studio honchos who come up to you and say, "Well, you know how to fix it." No, I don't! "Can we have some suggestions?" And there is none forthcoming. So the only thing you can do is lock yourself up and talk it over with your friends...

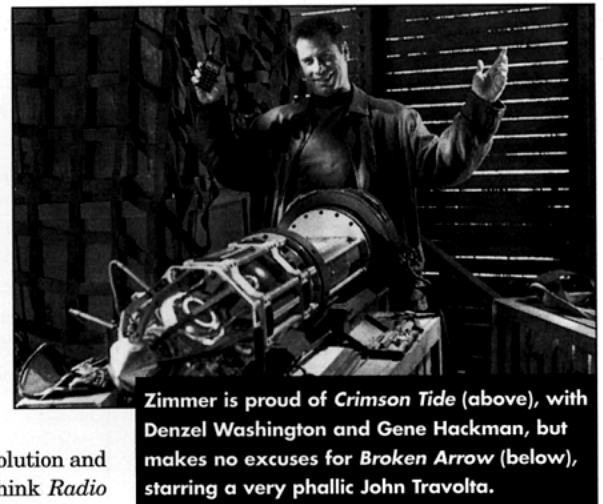
Adam: And there's lots of people, there are four other guys here [at Media Ventures], composers you can talk over your problems with; you're not alone in the world.

Hans: Somehow you come up with a solution. It might not be the best solution and some of it might be unsolvable. I think *Radio Flyer* was unsolvable. You can throw a hundred thousand notes at that thing and it's unsolvable. Maybe someone else could do a better job, but... the same with *The Rock*. I did the best that I could do, but did I feel entirely passionate about it? No. And ultimately I write music for myself. You know: I like this bunch of notes, or I can live with this bunch of notes. I wasn't saying gimme gimme gimme *The Rock*. But I loved to do *Crimson Tide*. It moved me; it meant something to me. And sometimes you do things just because you want to do a certain thing. I mean, *The Fan* is a perfect example. *The Fan* is not a great movie; that's an understatement. But I got to write something that I always wanted to write. And I got to use an orchestra that no one had ever used before and I was always wondering, why can't you use 28

celli and 8 bass and nothing else?

Lukas: That's where you get into what Bernard Herrmann used to do.

Hans: Yeah. Bernard Herrmann would do it all the time. Was it appropriate to the movie? Sometimes yes, sometimes no. *Psycho*, that's really... did he mean it, or do we think he did it because we saw it and we liked it? Some of it comes with baggage attached. He's the only one



Zimmer is proud of *Crimson Tide* (above), with Denzel Washington and Gene Hackman, but makes no excuses for *Broken Arrow* (below), starring a very phallic John Travolta.

of the old guys who I always admired. Part of it was for the notes and part of it was just for the audacity. And I think it shows in the notes. Part of it is just for the sheer brilliance of being able to use a two-note motif and making something out of it.

Lukas: He was doing Philip Glass before Glass was.

Hans: That stuff always happens. I was doing Trent Reznor 20 years ago.

Publicist: Did we talk about *The Peacemaker*?

Hans: Actually, I had much more fun laying into the bad reviews.

Special thanks to everybody at Media Ventures for their hospitality and apple juice, and for not skinning us alive upon arrival.

Director Paul Verhoeven and Basil Poledouris resume their *RoboCop* and *Flesh+Blood* teaming for the bloodiest, weirdest, most audacious outer space war story ever put on film: *Starship Troopers*. Not to watch would be... uncivilized.

BASIL'S BATTLE • f t h e BUGS

by JEFF BOND

You think fighting an interstellar war against giant alien bugs is challenging? For composer Basil Poledouris, scoring Paul Verhoeven's spectacular science fiction adventure *Starship Troopers* has become an endeavor that makes the movie's epic battle sequences shrink into insignificance. Poledouris began discussions with Verhoeven about scoring the film over a year and a half ago, and began actual work in March of this year. The final scoring session occurred on October 4, putting the composer's term on this picture at a staggering seven months. That's about seven times longer than most composers have to score a major action picture, but the results have been well worth the effort. Not only is *Starship Troopers* the mind-blowing action movie that summer 1997 never provided, but Poledouris's score is the kind of all-stops-pulled-out stunner that will have film music fans drooling for a soundtrack release.

Based on Robert Heinlein's classic science fiction novel, *Starship Troopers* chronicles the military careers of a group of young men and women four hundred years in the future, with mankind pitted against an insidious and terrifying army of tank-sized insects. The insects were created via some of the most spectacular computer-generated imagery yet seen on film, under the supervision of stop-motion expert Phil Tippett, the man who animated the Imperial walkers in *The Empire Strikes Back* and supervised the movement of dinosaurs in the original *Jurassic Park*. Verhoeven and

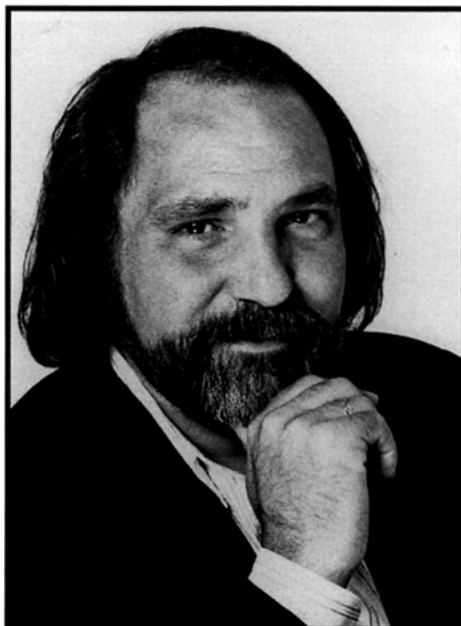
Tippett have conspired to create battle sequences on a scale that has never before been seen on film: vast canyons swarm with thousands of attacking, crab-like warrior insects while vicious, wasp-like flying bugs swoop overhead and trundling, napalm-spewing "Tanker bugs" sear everything in their path.

It's a scenario that will leave every 14-year-old who sneaks into the movie richly satisfied, but you can count on writer Ed Neumeier of *RoboCop* and Paul Verhoeven, who helmed that film and the Schwarzenegger mind-trip *Total Recall*, to provide their own bizarre twist on the

proceedings. While *Starship Troopers* seems on its surface to be a simple, *Star Wars*-type tale of galactic good and evil, there's a brilliant subversive angle to the movie that strips bare the fascistic underpinnings of movies like *Top Gun*, *Rambo* and even *Star Wars* by forcing the viewer to study the film's plot through a distorting lens of wartime propaganda.

Poledouris's blood-and-guts scoring consequently takes on a greater dimension than it might in a more traditional action picture. "There's a repressed society here that's very ordered and very structured," the composer explains. "In that sense it's really very much like the '40s, where everything was goal driven. World War II was the goal of the '40s. This is basically an attack on the human species by bugs and they have to rise to that. There's very little room for anybody deviating from what the dictates of the governmental structure of this society is. It's very militaristic and martial, but there's almost a naiveté to it at the beginning of the film. But when the bugs arrive this sort of innocence is broken almost immediately; I think in the third minute of the film."

As in *RoboCop*, Verhoeven interjects media clips into the action to bring an extra perspective to the story, but in this case the source of this extra viewpoint isn't commercial broadcast television, but a government propaganda broadcast called the Fed-Net. "The Fed-Net, which is the Federal Network, has its own tone, so it has its own style of score," says producer Jon Davison. "The score is more bombastic and over the top in these propaganda sequences,



just as the tone of the narrator is a bit insistent and a bit heightened." The final cue of the film combines the tone of the Fed-Net cues and the underscore, "so it's still movie music but it's heightened to almost an editorial."

Underscoring the emotions of a scene is a standard requirement of film music, but in this case Poledouris's score moves organically through both deliberately artificial elements of the movie experience and the "real" scenes in the movie, begging the question of just how much we can trust the feelings this music attempts to engender.

"It's very, very sincere," Poledouris insists. "But you have to realize that there's also a very conscious, formal design at work that Paul and I have had months of thinking and talking about. Essentially it's supposed to represent an innocent approach to a futuristic world. There's a kind of a wide-eyed 'Golly!' to a lot of what takes place in the film. Hundreds of people get wiped out and it's like, well, here we go, we're going to the next planet to kill some more bugs."

"I think in that sense there's a kind of a World War II modeling in the film itself," the composer notes, "in the writing, the costumes, the weapons. It seems like the major officers are dressed up like S.S. troops. I don't think there's any association with it ideologically, but it's kind of retro in the way that *2001* was, when the pencil floats up. You know, it's 2001, and they've got pencils? I think musically it represents the same attitude, it's about propaganda. We're going to war and we're going to save our species. It is very conscious, but there's a tongue-in-cheek quality to it. That's very difficult to do, though, because there are real moments in the movie that you have to play. The love theme, for instance. I mean, to me that's a real love theme."

Playing the score straight through interruptions of Fed-Net broadcasts created its own challenge: "There's this blurring of reality. I think the only way you can approach a film score is to understand the formal dictates of what the writers have done with the script." The Fed-Net broadcasts essentially telegraph upcoming sections of the movie "in this kind of superficial manner that this is what's going on in their world today, but they have this kind of Movie-Tone News sense to them. And I scored those things very superficially."

Poledouris originally wanted to use the same motifs in the Fed-Net broadcasts as in the rest

of the score, to show the dichotomy between the propaganda and the reality of the bugs. Although largely abandoned, this approach was retained for a few instances. "The whole brain bug thing, the theme when the Colonel goes up and touches the bug [at the end of the movie], the music there is from a Fed-Net where they're saying 'Are you psychic?' and they've got this girl sitting in a chair smiling and this guy comes up with a third eye that pops out. It's all very superficial, but at this moment hopefully it will become real."

The movie ends with a remarkable recruiting film sequence that will probably have the teenagers and the 18-25 year-old male action-

tainment of the masses, modern-day audiences are responding to exactly the gut-level emotions that the great fascist dictators of this century have used to manipulate their people.

Poledouris agrees that the ambiguity of the picture is one of its most fascinating aspects: "Most of the audience, it's going to go right over their head, frankly. They're going to watch these bugs. But on the other hand, it's saying, 'This is you! Are you aware of this?' This thing works on so many levels. We've often wondered, did the bugs really attack the humans? Maybe poor Joe Smith's, which is some Mormon outpost on one of the places, but did the bugs really send asteroids to the Earth? Or is it just a



movie aficionados in the audience cheering, but Verhoeven's graphic fascist imagery should give anyone with a cursory knowledge of World War II an icy chill. "The Fed-Net becomes reality, and reality at the end of the movie is parodying the Fed-Net," Poledouris explains. "So the propaganda, the machine will get everybody to stand up and recruit. That's sort of the way government works, isn't it?" The centerpiece of this sequence is an amazing shot of a vast formation of marching soldiers with the word "YOU!" superimposed over it, an image right out of the Nazi propaganda masterpiece *Triumph of the Will*. The implications are obvious: by buying into the adrenaline rush of current action movies, in which a one-dimensional "enemy" is created and summarily destroyed for the enter-

whole propaganda thing so they can corrupt these planets and drill for oil? It brings up those things."

Paul Verhoeven has always valued the musical contributions of composers to his films, and his collaborations with Poledouris and Jerry Goldsmith have resulted in some of the finest scores of the past decade: Poledouris's *Flesh+Blood* and *RoboCop*, and Goldsmith's *Total Recall* and *Basic Instinct*. Even at the outset of production, it was intended that Poledouris have an unprecedented 14-16 weeks to compose the music for *Starship Troopers*. But when the complexity of the film's special effects and an overcrowded summer slate caused Sony to push back the film's pre-

miere from July to November, the extended post-production meant that the composer was in for one of the lengthiest and most grueling schedules in his career.

The process showcases the unique working relationship Verhoeven has with his composers, beginning with the director's assembly of a temp track. "I used some of Basil's music, some things off *Red October*," recalls the director.

of what the music should be, that's fine.' But in terms of the melodic content and the actual harmonic structure of it, he could care less. That's pretty amazing."

Verhoeven nevertheless is acutely aware of the loss of control that many directors fear when they give their film over to a composer: "I've never worked with a composer, got the music, and thought 'This is it.' I always thought

make the outlandish story accessible to the audience. "In this case we concentrated for a long time on melodies, motifs, or a real straight melody. This is because there are love themes, romantic themes, a fleet theme, and many different themes to this movie. Carmen, who is one of the principals, becomes a pilot of a large spaceship and she has a space theme, if you want to call it that. I call it the fleet theme

when she gets control over the ship. It's her ambition to become a pilot and ultimately she becomes a pilot at the end of the movie. Also, there was thematic material for certain kinds of bugs: the warriors, the plasma bug, and the tanker bug." Audiences reacted negatively to the film's romantic subplots at its first test-screening in October, and a few scenes involving them were subsequently removed, their music as well.

"When I worked with Jerry Goldsmith it was really similar," says Verhoeven of the collaboration. "I'm trying to be extremely involved in guiding, coaching, and making clear what I think is necessary or what will help me. Sometimes there is no music that will help the scene, or your scene is just not strong enough anyway.

Trying to find music to make it better sometimes is not possible. But often good music can solve the problems in a scene."

In keeping with Verhoeven's musical sensibilities, Poledouris took an approach for the militaristic and bug army aspects of the movie that departed from his earlier, more tonal work. "It's very aggressive. An octatonic scale is used, and it gives it an edge, which Paul has given it visually. It's a scale we used to call double diminished. It's a symmetrical scale, a series of half-steps and whole-steps, and I got way into this thing, because I knew that it needed to sound different.

"I think if you look at, I don't know if this would even be a comparison, but I think what Johnny Williams did with *Star Wars*—and Paul and I have never even discussed *Star Wars* in relation to this film—a lot of what he did was, he went retro for a lot of where film scoring was at the time. He was heavily inspired by Mahler, by Holst, and all of that. And I think where Paul and I are coming from, since this is 20 years later, we're heavily influenced by Prokofiev, by Stravinsky. Paul's whole musical aesthetic, like mine—our sense of modern, if you will—is people who were writing 60 years ago, just the way that Mahler was sort of modern in the 1970s. I'm starting to wonder if I didn't go too far back, now that it's coming to the conclusion. I'm wondering if I shouldn't have gone more *Alien*-like. It's not that electronic



The *Starship Troopers* scoring posse, outside the Sony Studios scoring stage. Back row, L-R: Basil Poledouris, Paul Verhoeven, Curtis Roush (music editor), Bobbie Poledouris (wife extraordinaire), Eric Colvin (synth programmer). Front row, L-R: Tim Boyle (recording/mixing engineer), Steve Forman (percussionist), Julia Michels (assistant), Zoë Poledouris (singer/songwriter, daughter), Brigit Boyle (2nd engineer), Scott Smalley (orchestrator), Jim Burt (assistant music editor).

Also I used the composer who did *Terminator*, Brad Fiedel, and Horner's score to *Aliens*. This always works very well and I use a lot of *Aliens* in all my temp tracks from *Flesh+Blood* on. His music is very easy to cut and there are shorter curves in his melodic lines. Basil's music has a much longer curve and is more difficult to cut. You have to cut around the temp track to make it work together." Other selections included *The Phantom* by David Newman, Stravinsky's modernist masterpiece *The Rite of Spring*, and Wagner. "A piece like *Rite of Spring* has those barbaric tones and Wagner has heroic kinds of melodies. This applies very well to the movie which is kind of heroic and barbaric in the way these insects kill you. They cut you in two, cut your head off, cut your legs off, and put their claws right through you; it's a kind of barbaric situation."

Unlike many directors, Verhoeven uses the temp track as more of an editing tool than as a guide for the composers, which Poledouris appreciates. "What Paul would tell me was, 'If you want to listen to it, fine. If there's anything in it that you can use, which is either if you can get an idea of the size of the orchestra that we're interested in or if a particular tempo seems to work that could give you an indication

'Is that it?' It always takes me some time to accept any score because I have my own score in my head. Basically you never get your own score. If it's Jerry, Horner, or Basil you always get the score that they make. It's a very strange process because you have to give your film over to them. The film will never be the same after their music is added. You never get your vision. It's like giving your baby to somebody else. It's different than adding sound effects; sound effects are clearly what you see, but the music colors your film, all your scenes, and interprets them a certain way. You have to say, 'Is this really my interpretation or is this an interpretation I want from now on for that scene excluding any other possibilities of interpretation?'"

Verhoeven's hands-on approach makes for an extremely close working relationship with his composers. "Paul goes over to Basil's house all the time and they play sketches and play some things on the synth," Jon Davison notes. "Paul is the most involved with the composer of any director I've ever seen or met. So by the time he gets to the scoring stage the music definitely has the tone that Paul wanted for each scene."

Verhoeven strove for an approach that would

percussion and electronic instruments are foreign to me, but that there was a conscious decision not to put that stuff into the score. All of the sudden, if you hear those effects, you start wondering if you're hearing trailer music."

The approach lent itself well to the double-edged qualities of Verhoeven's direction. "There's an ambiguity to it; you never commit to a tonality, you never commit to a triad," explains the composer. "The themes don't move in the same way that we're used to, say in song direction. The military theme at the end is based on the four major chords of the octatonic scale; it's going up in tritones, and then I turn it around. Interestingly, those triads can either be major or minor because of the half-step relationships, so you have a major or minor chord and everything else is diminished. I got heavily into this scale and after a while it just started to sound like the film. (In the past I've used it as modulations or transitional devices, not as the main course.) I started playing it for Paul and he's going 'Yes,' because I think it reminded him of certain kinds of music he's familiar with. That's why I say it's inspired by it; it's not like we said let's use the Rite of Spring."

The result has been one of the most varied and distinctive scores of Poledouris's career. "Every cue in this movie is like a main title, because Paul approaches everything differently," the composer explains. "Every scene takes you somewhere else; it's been so unlike a normal film where you develop your motifs and you basically do variations of those motifs in different tempi and that's your cue. The devices become more textural and harmonic, associative things."

"I think Paul's been looking for stuff that's highly rhythmic, and he approaches every scene from at least three points of view. That's why I say it's almost like a different main title every time, because he will come back with the same characters and same situations from a different point of view. It's like when they show the bugs moving through that canyon, I'm almost scoring the canyon. This cave at the end has its own kind of weird ambiance. So the environments become almost as important as the characters."

The approach to the immense, cave-dwelling "Brain Bug" seen at the end of the film conjured up some classic science fiction memories of

scores like Herrmann's *Journey to the Center of the Earth*: "We have an organ, which we were afraid to play because of the acoustics in the room. It's pretty outrageous. We spent two days trying to decide whether it should be an organ, so instead of just making it an organ, I wrote what could have easily been played by an organ, but for the whole orchestra. You have to flip in and out of being concerned with going too far over the top, but the whole thing's over the top anyway, so why not go all the way?"

The "Brain Bug" scene did offer Poledouris a new approach towards the film's ear-splitting sound effects: "What we found during the first

"I have always tried to work with a couple of composers. For the Crusades, Basil would be an excellent choice. For Marquis De Sade I would be much more inclined to go with Jerry Goldsmith. I feel these composers are real artists, but an artist expresses himself strongest in his own personality. If you feel the movie is close to that kind of personality, you have to go to that composer." -Paul Verhoeven

round of combining music with the sound effects is that oftentimes I may have tried to play the action when the action has been covered by the sound effects. This scene is a direct divergence from the way I've been approaching the orchestration, with many clusters and string textures that I think will work well in filling around the sound effects."

Finding the balance between the subtle electronic textures featured in Poledouris's score and the film's powerful sound effects has been one of the biggest challenges: in effect, Poledouris has to fight his own battle against an invading army of bug sound effects. Given the fact that the sound mixers on *Starship Troopers* were reportedly wearing ear plugs during the mixing sessions, you have to wonder whether Poledouris will come out on top of this one. "I have demos of the effects, but believe me, until you get on the dubbing stage with a full SDDS sound, you don't have a clue what these things are going to sound like."

Step one in working with the sound effects was avoiding any electronic musical effects that might be perceived as diegetic sound. The bug effects needed to be created electronically, since "we don't have voices for 300-pound bugs that they can go out and record. The other concern,

conversely, is that there are no musical-type sound effects that would be construed to be music. Paul didn't want a blurring between sound effects and music; he's been very aware and very conscious of that. So once you take away those elements from the score, it by definition has to be acoustic based on overtones, even if it's octatonic."

The film's lengthy post-production schedule has resulted in some creative approaches to making the score fit around the sound effects: Poledouris rewrote several cues after the initial sound effects mix to compensate for the additional layers of sound in the picture, and on at



Top: Paul Verhoeven on location. **Bottom:** Casper Van Dien and Denise Richards; some scenes involving the film's romantic subplots were trimmed after initial test screenings.

least one cue individual sections of the orchestra were recorded separately at Verhoeven's request so that the recording levels of each section could be adjusted individually.

The R-rated *Starship Troopers*, like *RoboCop*, has more than its share of blood-letting, although in this case Verhoeven hasn't had to fight the MPAA to avoid an NC-17 rating. Verhoeven's take on violence has the effect in a number of scenes of pointing out the ugly consequences of situa-

tions that are often taken for granted by moviegoers. In other words, when you mix fragile human bodies with heavy artillery, enormous machinery and tank-sized, razor-clawed bugs, there just might be some casualties.

"It's over the top for an effect," Poledouris notes. "I think Verhoeven and John Milius both see violence as something that just happens, that it's natural for the time in which these



Above: Do not take your four-year-old to *Starship Troopers*. Below: 1987's *RoboCop*.

movies take place, or even today." A sweeping, dark-tinged heroic theme, the part of the score most in the tradition of Poledouris's past work, plays at several key junctures, and it became the main melody in the eyes of the filmmakers. "It was Paul who pointed out this theme very early when I was experimenting with different themes. We found something that I think represented the struggle, the camaraderie, the heroism, with a sense of fate attached to it. Paul's requirements are very thematic and emotional, to humanize what's happening in the middle of all this violence and technology."

The director's point of view has made what might have been a potentially brutal undertaking far easier for the composer, who marks his 45th feature film on the project. "Paul has a strong vision. There's nothing worse than confronting a director who will say to a composer, and they have said it, 'I really don't know what I'm looking for, but I'll know it when I hear it.'

When you hear that, if you're a composer, it's like your life flashes before your eyes. Basically they don't know what the hell they're doing. They don't have any concept of what the film is and they certainly haven't considered what the music ought to be.

"If somebody who said that to me then kept their mouth shut and let me go off and do my job that would be fine, but I've been involved with those who really mean it. They don't know what they want, and they want to hear everything in the world in the process of searching for it. Then basically they hear something that reminds them of something they've heard before and that's what they like. It's a really sick, stupid process.

"This is the exact opposite of the way Paul works. He knows exactly what he's looking for, he knows the tone of the picture, he knows the characters and why they're doing what they're doing, why each bug makes a particular movement. It's a total understanding. It's such a joy, because what we're involved with then is the creative process. We're not involved with copying something that worked in *Alien* or worked in *Star Trek*. He's never once alluded to those things because he knows his film is different from those films and therefore the music should be different from those films."

After coming off the twin successes of *Total Recall* and *Basic Instinct* with Jerry Goldsmith, it might be logical to expect that Verhoeven would have stuck with the same composer for *Starship Troopers*, but that kind of predictability doesn't fit in with the director's working philosophy. "I have always tried to work with a couple of different cinematographers, and a couple of composers, and each of them is suitable for different kinds of movies. For the *Crusades*, for example, Basil would be an excellent choice. For *Marquis De Sade* I would be much more inclined to go with Jerry Goldsmith. I feel these composers are real artists, but an artist expresses himself strongest in his own personality. If you feel the movie is close to that kind of personality, I think you have to go to that kind of composer.

"If you listen to Goldsmith's *Patton*, it's completely different than what we're doing here. Although it's also a war movie, isn't it? But this is a different kind of war movie than *Patton*. You have to really try and find for your music a particular composer that fits the project best or who's personality is closest to the project."

Verhoeven is a keen analyst of musical styles, and relies on those instincts to judge which composer is best for a project. In the case of *Starship Troopers*, the heavy emotional involvement of the main characters in the war they're fighting called for Basil Poledouris.

"I think it's this kind of gutsy quality that his music has. Basically, it really goes for a strong emotional statement, more than other composers. Which sometimes is not good and sometimes is great. Sometimes you don't want that. If I look at *Basic Instinct* I feel, for example, that Jerry Goldsmith was the perfect composer for that. He has this little, ambiguous, distant tone to his music that is not right in your face. Basil's music is much more coming from the underbelly. It's more visceral and it has this kind of enormous feel to it. This is how he is; he doesn't look at music in an extremely intellectual way, he looks at it in more of an emotional way. Other composers, especially Horner and Goldsmith, are a bit more intellectual about their work. For certain movies this is absolutely great. Horner is perhaps a little bit in the middle and Jerry really has a kind of tone and a way of composing that is emotional in the long run, but the music is more like looking through a dark mirror. He's more Apollonian in his music and Basil is Dionysian. Apollonian means you have a distant quality to it while the Dionysian approach is more visceral. So I would say the approach to *Basic Instinct* is Apollonian and the approach to *RoboCop* and *Starship Troopers* is much more Dionysian."

The last Poledouris score to earn the label "Dionysian" was his legendary *Conan the Barbarian*. It may be too soon to judge whether *Starship Troopers* will achieve that kind of exalted status, but what has been heard of the score reveals a supercharged effort bristling with jagged string figures, propulsive rhythms and some of the most exciting use of brass figures in recent memory. It's a perfect combination of a unique, Stravinsky-inspired violent quality and the sense of timeless, epic, glorious melodrama that has always been Basil Poledouris's strong suit.

The end results have left producer Jon Davison well satisfied: "The wonderful thing about scoring is that you can see the movie instantly becoming better, when you're in a good scoring session with a good composer," he notes. "Whereas for other aspects of the movie you have to work so hard to make the movie appear even marginally better. You generally don't see the results right away, because it's maybe an optical or an effect. But here you can see such a dramatic coming to life of something right before your eyes, which is so rare in the filmmaking process, apart from actually watching the performances of the actors. It's the only thing that has that immediacy." •

Additional reporting by Rudy Koppl.

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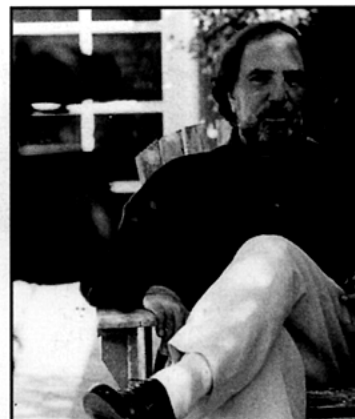
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It's impossible to introduce Howard Shore without using an abundance of hyphens. He can be accurately presented as the composer for light comedies, or for nihilistic horrors—for legal dramas, or for mind-bending hallucinations—for pseudo-documentaries, or for high-concept parodies.

Howard Shore exists in that rarest of planes where one can totally escape musical typecasting because, simply put, he can and has done it all. His ability to understand the needs of any style of film have provided listeners with some of the most interesting and challenging scores of the past several years. He can get inside a film like few other composers and has the ability to stretch our expectations with the most natural of gestures.

Filmmakers know of Shore's abilities, and they use him—there always seems to be another promising work on the horizon, from such directors as David Cronenberg, David Fincher and Al Pacino. When I caught up with him, Howard had just returned from participating in the Scene by Scene masterclass series in Scotland, in which he, the first composer ever to participate, analyzed a few scenes from Cronenberg's latest, *Crash* (the lecture will be published in the book series, *Projections*). He was able to find a few spare minutes to chat about the latest trends in his own output, and about his most recent score, for David Fincher's *The Game*.

Doug Adams: Many of your recent scores don't seem like they're dramatically conceived by way of illustrating the plot. They seem to be more of a representation of less-tangible elements within the film. For example, in *Seven* you're not doing "Victim #1," "Victim #2," and just following the story along. It's more of the sound of the attitude of living around all this decay. How do you decide which kinds of gestures are going to be appropriate for this kind of approach?

Howard Shore: [Thoughtful pause] A lot of these decisions have to do with the type of film.

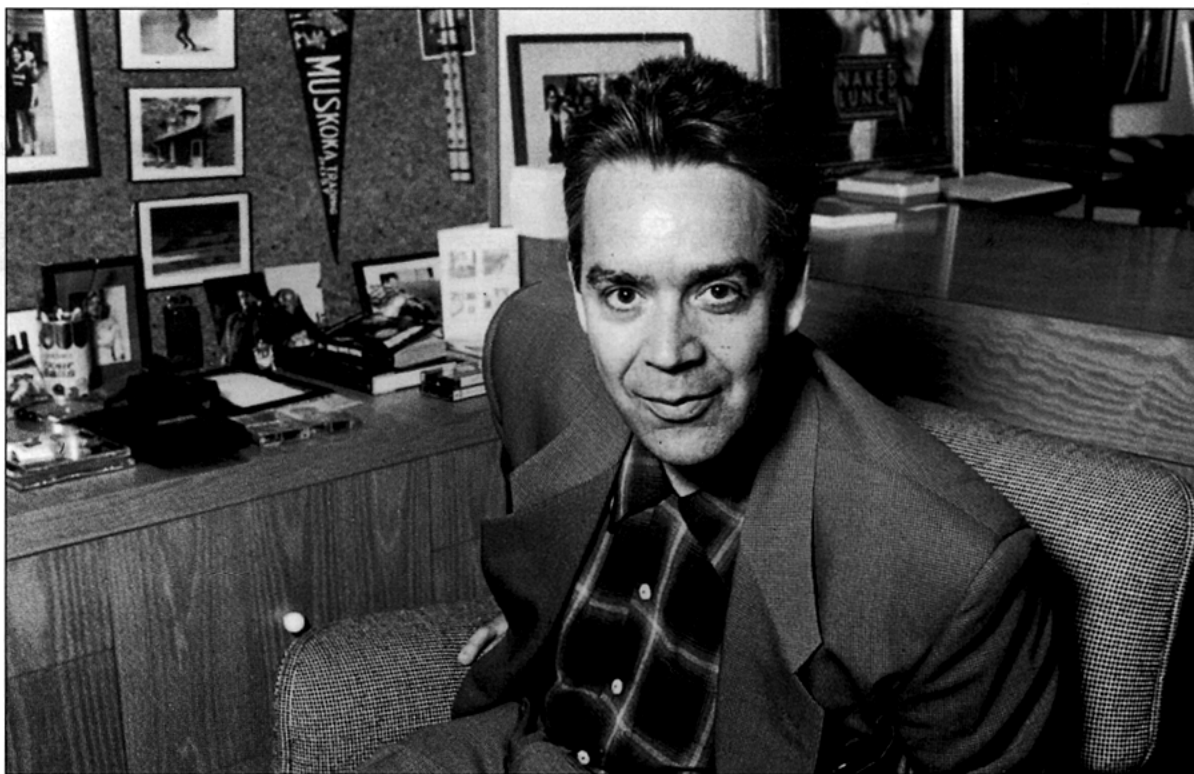
DA: Do you think that that's a fair assessment of your style?

HS: Well, some movies I have done like that. [Followed the drama more closely and illustrated the plot.]

Playing the Game in ShoreLand

Howard Shore, of *The Silence of the Lambs* and *Seven* fame, takes his unique sensibility to *Cop Land* and David Fincher's latest, *The Game*.

Interview by **DOUG ADAMS**



DA: In your recent output?

HS: Well, probably even in the more recent output there are movies that are done in that style. But, I tend to find that kind of an older approach to using film music. The way music is used in film changes significantly every four or five years. Have you ever been in one room and in another room there's a movie on television and you hear the music? You can tell the period—the decade—from the underscoring. You can get a pretty good idea what period it was,

from the sound of the production, the way it was mixed, and even the approach to the way the music was used in the movie.

DA: So, this approach is your contribution towards keeping things modern, keeping things rolling along?

HS: Well, no, I don't know that it's a contribution. I think of it more as an approach, not good, or bad, or modern, or whatever. Some films, when you're writing them, you don't want to see too much. You want to capture the essence of

the scenes and not score them so frame-specific. And other pictures, you want them to be very, very specific. *The Game* is interesting in that sense. It's not scored like *Seven*. Where *Seven* was scored more the way we're talking about now, *The Game* is actually very specific. You were saying in *Seven* that the music would express things like the decay in a scene, whereas in *The Game*, the movie is about perception.



Top: Michael Douglas in *The Game*. Bottom: Douglas and director David Fincher on the set. Unlike *Seven*, Shore's score is very specific to the actions and perceptions of the film.

It's about what's real and what's not, and what you're looking at and whether that's real or not, and what you're hearing and whether that's real or not. So, the music had to be very specific, because it didn't deal in generalities. It had to be incredibly specific even to the moment that it was happening.

DA: Your scores are put together so well, in terms of continuity. There's always something that binds everything together. In *Crash* for example, you have the similar electric guitar timbres, and the same D minor tonalities. How do you handle the balancing act between developing the material and not changing it so far as to alter the continuity of the score?

HS: I like to think of a score as a piece. And you have to think of the film as a piece. If you look at the pages of the script, what are scripts now? 112 pages is sort of the normal size of a script these days, right?

DA: Well, I guess. I don't get a lot of scripts in the mail.

HS: [laughs] Oh, you don't? I read a lot of scripts and notice that they're all about the same length. So the form of most movies is similar in the sense that you're dealing with 10 to 12 reels. You can look at the score as being of-a-piece, and that's the way I like to think of it. *Crash* is a good example because the score is a

piece in itself. *Looking for Richard* is like that, too. I tried to write both of those scores independent of the film and then apply them to the film.

It's almost like I wrote a piece of music that was an hour long and then I said, "Okay, now I'm going to use this music to score this movie." And that's what I did. I took the pieces of it out of the whole, and scored the movie with those. So what you're really hearing in *Looking for Richard* or in *Crash* are the parts of the whole broken up into pieces. That's why it tends to have continuity to it, and it has a structure and a sound that's congruous to the whole.

DA: That's interesting. We often hear scores where it feels like the music changes styles or approaches for every scene. It's interesting to hear your scores because they definitely feel like one score, one approach to the film.

HS: That's what I'm trying to achieve. Sometimes I'm successful. You also have to work with filmmakers who can understand that, because not everybody really understands the musical form of a movie.

DA: Does that alter your choices as to who you work with?

HS: I think it does. And it does in terms of reading scripts and feeling that there will be enough leeway for you to do the type of score that you want.

DA: I've heard that David Fincher is very involved with the small details of his films. Did that extend to the music in *The Game*?

HS: I've worked with him really openly and really well. He's been very open to using my music in his films. It's like one artist working with another. There's a lot of space and a lot of respect for what we both are doing. You couldn't ask for a better relationship.

The New Acoustics

DA: Let's talk a bit about the way that you're putting these scores together with all the electronic manipulation in them.

HS: Well, it's probably not much different than what I was doing with that early Cronen-

berg period where I would create non-tonal sounds. Always non-tonal, I'd never used any electronic stuff in a tonal sense. I'd always just used it in an abstract sense. I would write my orchestra parts as an accompaniment to that, then I'd mix them myself. Sometimes I would balance it out; I'd put a little more orchestra in than the non-tonal electronics, [or] sometimes I would put more electronics in. In *Scanners*, all the electronic music I recorded myself on a cassette machine (because the production budget was so low), then I would loop those tracks. I had hours and hours of electronic sounds.

As a kid, when I was 10, I had a tape recorder and I would tape sounds and cut them up and stick them together. I would play with this tape recorder for years making tapes. That's also why I was interested in Takemitsu. I'd heard Toru Takemitsu's music when I was very young. It influenced me a lot because he was doing things that were very similar to what I was hearing and what I wanted to do. So, I've done the same thing over the years. Except now, many years later and having had all that experience, it is a little bit more sophisticated. So, you've got a movie like *The Game* where everything was [digital]. The cassette machines and analog tapes are completely gone on *The Game*. I don't think we ran tape at all, everything was all done using two computers and a digital console.

In the tracks to *The Game*, because of the heightened perception of the movie, I wanted the music to be very specific, and the sounds to be very specific in the orchestra. I didn't want to record a big orchestral sound with a lot of air, without the detail, where all the sounds of the orchestra were playing in one room and you sort of heard a little bit of the clarinet mixed with the violas or the violins. I wanted all the sounds to be very specific, because the movie was so specific. So I recorded a lot of the music in tracks and pieces of the orchestra, and experimented with the microphone techniques. Sometimes you'll hear musical sounds in the film that are actually very soft sounds that are recorded and mixed very loudly. And loud sounds I would suppress, so that you would hear them sounding very quiet in the mix.

I was trying to upset what the perception of orchestral sounds were like, and how they were perceived. The only way I could do that was to record sections of the orchestra independently. Then, through computer systems like Sonic Solutions, I was able to manipulate them myself. I spent a lot of time in post-production, actually—maybe a couple weeks—manipulating the sounds that I had recorded. And, in a way, recomposing them. It's the same process I did on *Crash* where I'd go out and record acoustic sounds. I'd record some electronic stuff, and then I'd recompose them in the studio. However, *The Game* had a full, complete score written for it that I orchestrated. I just

recorded the pieces individually so I could really heighten the reality of them.

There's a lot of piano music in *The Game*. The piano is the psyche of the main character, Nicholas Van Orton, and it follows him through the movie. As he becomes quieter and passive, the piano music gets quieter and passive. If he gets more frantic, the piano music gets more "out" and more crazy. It follows his emotional arc through the movie. Sometimes the piano music relates to the orchestral tonalities, and sometimes it doesn't—it has its own space, in a way. *Naked Lunch* was like that a little bit. It had this score and then it had Ornette. And in Ornette Coleman's playing, sometimes the improvisation related to the score, and sometimes it didn't. It played on its own level, and it played almost in a different frequency. In *The Game*, the piano music is always in a very high register—the top two octaves of the instrument. And the orchestra sounds are very dark, creating a lot of low, beautiful two-part counterpoint underneath the dialogue. So [the score] had a top and a bottom, and most of the middle is the movie—the dialogue and the effects. So, it's got a lot of air and a lot of space to it when you see the film.

DA: Were the colors that you're using (the low sounds and the high piano) dictated by the way you were going to use them along with the dialogue in the movie, or were they suggested by the attitude of the movie?

HS: Both. I wanted something abstract enough to work with and to develop through the movie. And I knew I wanted to use the piano. The piano plays a significant role in it. So, I wanted to use the piano and I wanted to use a counterpoint, really, to the piano music. That's where I developed a lot of the low counterpoint that plays underneath it.

DA: When you're coming up with the colors that are going to be most prominent in the score, how do you decide how much material is enough material, or enough of a cache of colors that you're going to be able to develop it without having trouble stretching it, or finding something that you didn't use enough?

HS: For me it's more elimination. I can hear the sounds in my head and I can eliminate the colors when I'm orchestrating, and then I'm left with a cast, in a sense. Then, I look at the cast—if you're writing a play, not everybody is speaking at once. There are central characters, and there are supporting characters. So I think of the sounds of the score like that. I think of how they relate to each other and how much you'll hear of that particular sound in the film. I do it partly as an elimination of certain sounds and just seeing what I want to use. Then I use that palette for the whole thing, like a cast of characters.

DA: So, it's very much conceived of in dramatic terms then?

HS: Yes.

DA: The score for *The Game* seems very well formed in an overall sense. This is probably an extrapolation of what we were talking about before where you conceive of these things as one large piece. There are a lot of dramatic relationships—the way that you open and close the score with that lyrical piano melody in A minor; the way that the only major chord in the score is right before the closing bars. And inside the film, there are a bunch of relationships between keys, and an opposition of very closed string harmonies and very open fourths and fifths. Without making like you have to analyze the entire score, could you talk a little bit about how you've got it structured?

HS: Oh boy! [laughs] I guess I could. Oh boy...

DA: It's a big question.

HS: It really is, yeah! I think of the tonal rela-

"A film score is only a film score when it's recorded and mixed and put in the film. A film score isn't really about the document that's the score, even though you have to create that. It's really about the piece that's on tape. It's a one-time-only thing."

tionships like the characters as well. I'm writing it [and] I always orchestrate after. When I'm writing what I consider the score, I'm just thinking of it in terms of tonal relationships. That's all I'm thinking about. I'm not thinking about colors or sounds or anything. I'm only thinking of register, I'm only thinking of unisons, and octaves, and counterpoint—thirds, fourths, ninths, whatever the relationships are. That's how I wrote it.

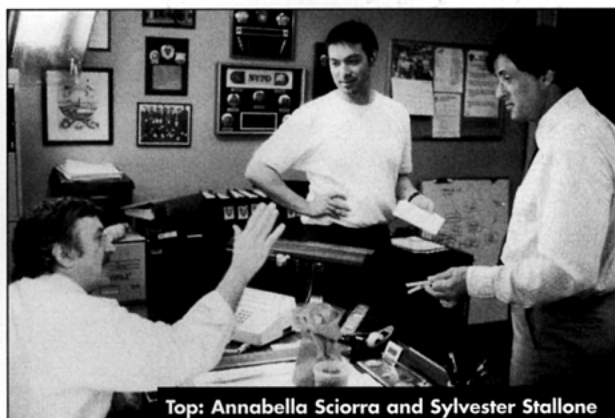
You could take the essence of *The Game* and you could distill it down into two- or three-part counterpoint. The piano is a little different than that, because the piano music doesn't always relate to the tonal counterpoint of the rest of the score. But, I didn't want it to. The piano music only relates to one of the characters in the film, Nicholas Van Orton. It's almost like the piano music has been applied to the other tonal form that I've created. There are a few pieces in *The Game* where I've used alternate

tunings. There are things that I will do just for the pure sound of them.

It's interesting, when I was writing *The Game*, I found myself thinking about *Videodrome*, which had some similar tonal structures to the score. *Videodrome* was written in 1980. But, there were certain things that I think I did in *The Game*, harmonically and contrapuntally, that reminded me of that score. I think a lot of it had to do with left hand—lower octaves and stuff like that, and how they related to the upper octaves.

DA: In terms of motion, or in terms of spacing the voices?

HS: Well, in this score the two octaves don't always relate. Sometimes the upper octave doesn't necessarily relate to the lower one; it's like there are almost two pieces going on.



Top: Annabella Sciorra and Sylvester Stallone in *Cop Land*. Bottom: James Mangold (center) directs Robert De Niro and Stallone.

Naked Lunch had similar cues that had a couple of different pieces going on at the same time. *The Game* is very polyphonic, except for that beginning and that end which are quite centered. There's a theme that's used in the movie that has to do with the Sean Penn character. You asked me earlier about some of these scenes and I said it was unlike *Seven*. This is not like *Seven* either, in a sense that there actu-

ally is a relationship between them—they're brothers. And that theme relates to that family, to the brothers. I use it at the beginning in an 8mm flashback—it's a home movie of the family. Then you hear it throughout the movie in some sparse pieces as it is related to the Sean Penn character, Conrad Van Orton.

DA: So the brothers are related in that they're both represented by the piano.

A page from Shore's music to *The Game*, as prepared by Ryan Shore in Finale. courtesy Howard Shore

HS: Yes. Well, the Penn character is the one who gives the "game" to Douglas's character, Nicholas Van Orton. He gives it to him as a birthday present.

Impressions of Cop Land

DA: You brought up a really interesting point about how some of these scenes almost feel like they have two separate pieces of music going on. It seems like a lot of your stuff is conceived in

terms of a synthesis of shapes instead of one overall tempo that's guiding the scene around. The recent scene that pops to my mind would be the climax of *Cop Land*. It's like a bunch of shapes swelling up together, with the bagpipes working against the strings, instead of one beat-oriented thing. It's very interesting.

HS: I spent a long time working on that.

DA: That cue or that score?

HS: That cue. I spent a long, long time. And I loved the piece. I actually put it on the first track of the record because I so loved it. I really try to do certain things that are a bit experimental, and it takes me a long time to do those things. Sometimes you succeed and sometimes you sort of get there. It depends on how you wrote it; it depends on how the electronics integrate into the acoustic tonal stuff. Sometimes it just works beautifully and I can really structure things great. It doesn't always happen, but I'm still working on it. I guess that's the thing that keeps me going and keeps it somewhat fresh.

I'm still trying to create something that I'm hearing [in my head]. Sometimes I get close to it, and sometimes I feel like I almost get there. In that scene I felt like I got there. There are a couple of things in *The Game* that felt like that, too—where they just seem perfectly right, where the orchestra and electronics are perfectly right and the blend of it is just perfect.

DA: Where was "there" in that *Cop Land* scene? What were your goals that you feel that you met in that scene?

HS: Well, it's complicated. It's a long piece. I wrote the orchestral parts of it and left very specific places for the electronics, then created the electronics. Now, it's the mixing of the two together that's the most difficult; you're just dealing with pure sound, with the acoustic recording that you've done and you're dealing

with the electronic music that you've created. I think of mixing as part of the creative compositional process. Because even though you're writing this music, a film score is only a film score when it's recorded and mixed and put in the film. A film score isn't really about the document that's the score, even though you have to create that. It's really about the piece that's on tape. It's a one-time-only thing. It doesn't exist other than just being on this piece of tape, or in a computer, or whatever the format. That final photograph, the piece of tape that exists at the very end of the long process, is really all that exists. It's like a great mix on anything, on any record. Sometimes you get it and sometimes you just don't.

DA: That's interesting. Film music is one of the few forms of music in which there really is one absolute performance.

HS: Right; it only exists for that moment. I did so much live recording in the '80s and early '90s, and I liked it in a way because it was that: turn the tape on, here's the piece. As soon as you did it, it was over and you got it. But, then I found that you can only get to one level that way. It seemed that with film music, well, wait a minute, I could do other things with this piece. That didn't have to be the end of it; I could go further. I could remix this. I could change the acoustics in the studio. I could mic things this way. I could add this sound to that sound and make a new sound. The post-production process suddenly became really interesting because it gave me more chance to realize something that was un-realizable in a live performance. But having said all that, live performance is still the essence of film music. We couldn't make film music unless we had great musicians playing live. If you listen to *The Game*, there's a lot of work that's been done beyond the initial recording, but when you listen to it, it still is all those people playing.

DA: So you don't think we're ever going to end up with purely synths?

HS: Never. You never will, because you have this human element. And movies are about humans. It's a human thing. The music we listen to being played by people, we've heard all our lives. It's so culturally and emotionally ingrained in us. I think we'll manipulate it, and we'll turn it upside-down and backwards but it's always going to be played on those instruments—we're always going to have those performances.

DA: You've said that your style has changed very much over the years. What do you see as differences in your aesthetics from before as compared to now?

HS: In film music?

DA: In film music, or maybe even just in general being a musician, being a composer.

HS: Well, it's just natural growth, I guess. Just working with the orchestra that much every year—writing and orchestrating that

much music every year. I don't think that my music, compositionally, has necessarily changed, although I've probably tried a lot of different kinds of films.

DA: Do you think someone could point to something and say this is a 1980s Howard Shore score, this is a 1990s Howard Shore score?

HS: I don't know. I guess if you looked at the eight Cronenberg films, they're nice as a piece, and they are quite different, actually. They've all been done so specifically to those films. But are there threads that run all through that? I don't know. I think that there probably are.

DA: Do you think that your goals have changed at all over time? Have you always had the idea of using the music to interact as characters, and those kinds of things that we've been talking about?

HS: When I first started to write film music I

thought of it more as a way of expressing ideas that I had musically. It was a way to create the sounds I was hearing and wanted to produce. I thought that film music was a good way to do that. I mean, that hasn't changed. I'm very open-minded, really, when I look at new movies to do. But then again, as a film composer you're still working within a given structure.

In the early years that I was doing film music, I wasn't really doing that. I was just writing and working on movies and pretty much doing whatever I wanted. It was a different time. I'm still doing that to some degree on certain films. It's what I want to do rather than having to fit into a genre. I think I probably did more of that at another point in my career, probably in the late '80s when I was experimenting with genres and trying different things. But, as a musician, you want to develop

the ideas that you're interested in developing. Sometimes I'll work on some things that are just completely tonal, and I'll go a little insane after a while. Because it's not really in my nature to be doing something like that, although I think I do it well. I do them because it's fun and I know how to do them and it's sort of refreshing. Whereas, if I'm writing something that's a little closer to what I'm interested in doing musically, like *Crash* or *The Game*, it just comes so much more naturally. And, I feel so much more a part of it musically. •

Thanks go to the eternally helpful Cathy Moore, and to Howard for his time, interest, and assistance. Doug Adams can be reached at 18624 Marshfield, Homewood IL 60430; or E-mail: Doug@filmscoremonthly.com.

HOWARD SHORE

Cop Land ★★½

Milan 35827-2. 12 tracks - 40:42

The Game ★★★

London 458 556-2. 14 tracks - 58:56

Howard Shore's great talent is his ability to find the road less traveled—that pathway into a film that the audience never would have expected, yet which is so germane that it both sums up and expands the film's realities. Take *Cop Land*: the film involves the titular town—a burg inhabited almost entirely by New York cops and their families. One of these officers has screwed up and shot a car full of young black men. The older cops cover for him by faking his suicide, then decide that he must really be killed lest he give their secret away. Only dimwitted Freddie (Sylvester Stallone), the hearing-impaired town sheriff, knows of their plan—but will he upset the quiet village to make the truth be known?

Contrary to time-honored tradition, the score contains no tormented "decision" themes, no synth-beat "conspirators" music, and no "hero's welcome" chorale for the finale. Instead, Shore depicts the police element through a combination of carefully chosen timbres. The main theme is a repeated perfect fourth, usually orchestrated for trumpet, which alternates between a G and C and an E and A. It musically portrays the cops with a signal-like sound, like a police siren, while never becoming simply a literal musical translation of that sound. It grants Shore a deftly intangible connection to the film's charac-

ters and setting.

The other prominent effect in the score is the sound of bagpipes. What do bagpipes have to do with cops? Police funerals often feature bagpipes—in other words, police mortalities. This becomes important in the highlight of the scored film, the climactic scene. Here, a now totally deaf Freddie tracks down and shoots the rogue cops. Various sounds depict the ringing of Freddie's injured ear. These cross the line between diegetic sound effects and electronic effects in the score, and it's a clever blurring. Multiple string chords and bagpipes swell up above these sounds, then everything is blended and warped by Shore's post-recording manipulation. The result is a cue almost entirely devoid of tempo, but with several discernible shapes. Aiding this effect is Shore's exacting use of disjunct counterpoint: instead of layering several different melodic lines, he's combining miniature regions of color. It's not unlike the way Alex North composed where there's a high region, a mid region, and a low region which are allowed to interact. Shore tends more towards opposing sonic effects and instrument groups than ranges, but the multi-tiered effect is the same. If the term Impressionism hadn't already been applied to a musical school of thought, it would be incredibly apropos here.

When I first heard that Howard Shore was scoring *The Game*, I expected that the end result may resemble the successful score he did for David Fincher's last film, *Seven*.

Once again, however, Shore gains entrance to the project in a way we could hardly have expected. *Seven* was a wonderfully gut-churning score—the essence of living in that soul-smearing city. In contrast, *The Game* is a prickly, pins-and-needles work that bristles with a kind of hyper-immediacy. So if *Seven* represented a numbness to every-day horrors, *The Game* is more of a paranoid, extrasensory delusion—i.e. every little aspect of life is magnified and scrutinized. The score is made up of the most sparse of colors: low string and woodwind counterpoint, high string harmonics and piano, a French horn or two peeking through the texture every so often. But these forces are assembled and mixed with a Webern-like eye towards minutia which lends the score its jangled-nerves character. As usual, Shore has reflected and enhanced the exact attitudes in the film.

Many filmmakers expect composers to supply, or at least aid the emotion in films. It can work a lot of ways—a happy scene can simply become happier, or perhaps a sad scene can take on a hint of honor, or moral triumph or whatever. But what's the overall emotion in *The Game*? It ranges from anger to sorrow to confusion... and that's really a mind-set more than an emotion. The point is, an emotion-driven score wouldn't work in many sections of this film. There's a melancholy piano melody that opens and closes the picture, and a single major chord at a crucial point (the only major chord in the

score, incidentally). But the majority of the narrative needs more of a glancing dramaticism. Shore's score is all about perceptions, dichotomies, and character relationships. That's why it is vastly more intelligent than a hypothetical "Nicholas is mad



because he can't figure out what's happening"—style underscore. The music genuinely adds to what's on the screen rather than simply restating it.

As albums, *Cop Land* is more accessible than *The Game*, due to its less-synchronized nature, although both are subdued. *The Game* also includes "White Rabbit" by Jefferson Airplane.

-Doug Adams



MUSIC COMPOSED AND CONDUCTED BY MICHAEL NYMAN



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SCORE

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Seven Years in Tibet ★★☆☆

JOHN WILLIAMS

Sony Classical SK 60271. 14 tracks - 65:53

Downshifting after *The Lost World: Jurassic Park*, John Williams tackles director Jean-Jacques Annaud's *Seven Years in Tibet*, the story of German athlete Heinrich Harrer who encounters and befriends the young Dalai Lama. Williams is the perfect choice for an epic drama such as this, and although his music is grand and at times richly melodious, it somehow retains a softer, more reflective air.

The score to *Seven Years in Tibet* is written primarily for strings, and the trio of themes Williams draws from are excellent, varied opportunities for string performance. The first, a triplet-heavy 3/4 motif, uses broad strokes in an overture for Harrer's epic physical journey and well as the large scope of the film's spirituality. Minor chords and extensive solo cello writing (performed by Yo-Yo Ma) encompass the second theme, Williams's musical interpretation of Harrer's own spiritual journey. Having left a pregnant wife behind with a disturbing casualness, the dark, searching lines evolve into wider intervals as Harrer begins his awakening in the presence and tutelage of the Dalai Lama. Thirdly, Williams uses a mystic, atonal minimalist approach for the Dalai Lama's theme, a childlike motif which appears usually orchestrated for a single woodwind and percussion.

In "Harrer's Journey," a standout on the album, Williams gives a sense of urgency with pulsing cello and bass movements beneath the theme, as Harrer treks toward Tibet for, according to the liner notes, "reasons he cannot understand."

Although not used to as great an extent as in *The Lost World*, percussion plays an important part in the score. There are quiet, simplistic passages of cymbals, bells, and wood blocks evoking the bare spirituality of Harrer's new surroundings (helped by interpolations of two chants by the Gyuto Monks, "Mahakala" and "Yamantaka"); conversely, timpani, bass drums, and bongos create a threatening, unsettling atmosphere to the Chinese invasion of Tibet.

The lighter percussion appears again in "Premonitions," accompanying Ma's cello solo. Although this score's best string writing are in the full, rich chording a la *Born on the Fourth of July* and more recently *Rosewood*, Ma has some lovely passages, most notably in the title track and its reprise. Williams's cello solos never exercise Ma's talent as much as Elliot Goldenthal's oratorio "Fire Water Paper"—and in the film, the cello all but disappears until the closing credits—but Ma is given some shining moments on the CD.

"Premonitions" marks not only the score's middle, but the point at which the impressionistic percussion and woodwind writing (similar in sections to the com-

poser's bassoon concerto) begins to slow the album down. Latter sections of the score are not as tempo-oriented as some of the early string cues and the single action piece, "Peter's Rescue."

Overall, Williams creates an interesting tapestry of percussion and strings, with some truly beautiful writing for solo and tutti. And as with each score he has composed since *Schindler's List*, Williams provides a work with astounding insight, obvious care, and distinct character.

—Brent A. Bowles

The End of Violence ★★☆☆

RY COODER

Outpost OPD30007. 18 tracks - 58:08

As Ry Cooder reunites with director Wim Wenders 13 years after his legendary score for *Paris, Texas*, the resulting *End of Violence* is a dizzying blend of musical styles designed to capture the essence of Los Angeles. A lot of the material is executed in Cooder's familiar, heavily guitar-led style; the introductory tracks "Define Violence" and "Seeds of Violence," with Jim Keltner's laid-back drums and Cooder's solo, may even take *Paris, Texas* as their inspiration. But other examples, such as "What a City!" and "E-Mail," consist of soundscapes so ambiguous as to become meditative. Many instrumental soloists are given credit on the album, but in the bigger picture they become difficult to place or even identify amidst the hypnotic sound of Cooder's "tender, caring" guitar (as heavily reverbed as ever before). The only two exceptions are a "love theme" for accordion which, although at first seemingly out of place, becomes an integral part of the score's finale in "Paige," and the sparse, haunting jazz of Jacky Terrasson's solo piano in "Pourquoi?"

To broaden his style further, Cooder's use of computer-generated samples and programming is more extensive than we have seen before, although at no stage does it deride the acoustic environment he has created. These samples (wind effects and sirens, for example) play a background role in defining the L.A. soundscape, but in the seven-minute "You Shoot Him" they combine to create a distorted techno-funk with an onslaught of scary, unidentifiable sounds. This and the cocktail bossa-nova jazz of "Observatory" are two more elements of an impressively eclectic but well-grounded score.

—James Tornainen

Mimic ★★☆☆

MARCO BELTRAMI

Varèse Sarabande VSD-5863.
16 tracks - 32:03

Guillermo del Toro's *Mimic*, a suspenseful pastiche of monster-on-the-loose pictures, worked on nothing more than a visceral level, and it is from here that Marco Beltrami

gains his dissonant, white-knuckle inspiration. With his growling horns and trombones, violent trumpet attacks, and surging, high-register strings, Beltrami has written an *Altered States* for the '90s, though with more of a cinematic approach. Beltrami's score to *Scream* staked out similar territory but seemed purposely overscored to highlight the tongue-in-cheekiness of Wes Craven's film. *Mimic* is more accomplished, a blend of the usual horror tricks and Beltrami's gripping dramatic sense, with a greater reliance on thematic material.

The album opens with the "Main Title," a haunting depiction of a city in decay. A soprano soloist represents a dying child, infected by a disease carried by cockroaches. Low brass take over after a dissonant crescendo, playing the theme with brutal force, a signal for the greater danger that awaits the characters (man-eating cockroaches!). "Time to Separate" introduces more thematic material, highlighting the human dimensions of the film, particularly the relationship between Mira Sorvino's and Jeremy Northam's characters. This is developed throughout the score, and heard finally in the moving "Reunited." Along with a theme for Manny, a character searching for his lost son, these give continuity to the music, and provide a lyricism absent in most scores these days. One can hear influences of Elliot Goldenthal and Christopher Young, but these are negligible.

As usual with this type of score, a little bit of music goes a long way, so the conservative running time is actually an asset. The last track, "La Cucaracha," is a pop song sung by Dillon Dixon.

—Jonathan Foster

Leave It to Beaver ★★½

RANDY EDELMAN

Varèse Sarabande VSD-5838. 14 tracks - 34:14

It's time to put the kibosh on small-to-big-screen adaptations. Sure, I enjoyed *The Brady Bunch* (and its follow-up, *A Very Brady Sequel*, which is even nuttier), but for every one of those rare successes, we end up with duds like Universal's recent "Trilogy of Terror"—*Flipper*, *McHale's Navy*, and *Leave It to Beaver*.

While Roger Ebert did give a "thumbs up" to *Leave It to Beaver* (just as he did for other Labor Day turkeys *Excess Baggage* and *Hoodlum*), the movie disappeared without a trace. It was not—as in the case of

the *Bradys*—a satirical take on the old show, but rather just another cookie-cutter family picture, something that can be gathered from listening to Randy Edelman's typically enjoyable but by-the-numbers underscore. Edelman has wanted to leave the arena of formulaic comedies and kid pix, but he's back in familiar territory here, writing warm solo piano cues (think *Dragon*), jaunty

RATINGS

- ★★★★★ Best
- ★★★★ Really Good
- ★★★ Average
- ★★ Pretty weak
- ★ Worst

energetic tracks (*Beethoven*), and larger-than-life, uplifting combinations of orchestra and electronics (*Gettysburg*, *Dragonheart*). If your idea of a great time is listening to an orchestral concerto developed from Dave Khan and Melvyn Lenard's old theme to the *Leave It to Beaver* sitcom, then this is the album for you, but the comedy material makes even that grating: Edelman writes burlesquing, sneaking around cues and even goes so far as having one of his trumpet

The Full Monty ★★★

ANNE DUDLEY/VARIOUS

RCA Victor 09026-68904-2. 13 tracks - 45:27

Anne Dudley's score for this popular import about working class British lads who yearn to become male strippers only makes it onto a couple of tracks of this song-oriented album, but she creates a droll comic style that also demonstrates a nicely lyrical, sympathetic view of the film's characters. A mix of ska, reg-

Air Bud ★★

BRAHM WENGER

Hollywood Records HR-62134-2. 19 tracks - 41:13

Somebody out there likes Brahm Wenger, because this sort of crass Disney cute-animal fodder is the sort of thing that's made for song compilation albums. To underscore the tale of a basketball-playing dog who's saved from the clutches of an evil clown by a cute young lad (yeah, baby!), Wenger does at least manage to avoid the inevitable references to *Pee Wee's Big Adventure* by essaying a surprisingly harsh mix of comic brass and xylophone under strings for his title music. For a tale that's essentially *Hoosiers* with a dog, it's not surprising that the score's numerous "inspirational" passages evoke Randy Edelman's *Dragon* and Goldsmith's *Rudy* frequently (I stopped counting the big swells and cymbal crescendos early on); what's less expected are several mysterious, "spiritual"-sounding cues with electronics, a haunting minor-key piano melody and even some understated woodwind trills—right on! Unfortunately the comic material strays into abrasive territory just as frequently, making this a highly uneven listen. There's also a visit from '70s musical martyr Gilbert O'Sullivan ("Alone Again, Naturally") performing his "Clair." Let the good times roll...

-Jeff Bond

BACK IN PRINT

1941 ★★★★★

JOHN WILLIAMS (1979)

Varèse Sarabande VSD-5832. 9 tracks - 38:07

John Williams's big, deliberately overblown score was about the only thing anyone liked about Steven Spielberg's disastrous 1979 WWII comedy, and I can still remember Williams premiering his march theme during a concert broadcast earlier in the year. *Airplane!* hadn't been made at this point, and Williams's approach doesn't quite presage Elmer Bernstein's brilliant self-satire in the Zucker Brothers movie: he's still scoring a conventional comedy in "The Sentries," "Riot at the U.S.O." (adapting the cartoon standby "The Rakes of Mallow") and "The Ferris Wheel Sequence" (now that's honesty in reporting). But he does suggest the route Bernstein would take by inserting a kind of hyper-patriotism and rah-rah "guts and glory" war-movie approach to his central march and the kinetic, frenzied "To Hollywood and Glory." The best cue, "The Battle of Hollywood," works on an almost purely serious, lyrical level: the opening moments, based around a brilliant, trilling flute figure (used as a signature for one character's puffing cigar) that launches a gorgeous romantic theme for strings and French horns, is one of Williams's most haunting and beautiful compositions.

Due to contractual entanglements, Varèse's CD reissue includes no extra music, and presents the same master and artwork as the out-of-print Bay Cities disc. This means it still contains the cannon sound effects, and the late John Belushi's contribution to the final cue, which makes me cringe in horror. It's welcome to have this title back in print, and the complete score can be found isolated on Universal's recent deluxe laserdisc of the film.

-Jeff Bond

NOTES ON ER LIVE

ER regained my trust with its highly hyped and effective "ER Live" episode, about a documentary crew in the hospital. When I first heard this would also include live music, I was a little skeptical. This seemed a perfect time to show how a program can work without any music; NBC's dramatic Friday-night *Homicide* has pretty much no original music outside the opening credits. (*Homicide* in fact limits its episodic scoring to idiosyncratic use of music video-type montages, like an ironic use of Joan Osborne's "One Of Us" last season.)

The music first appeared (in the West Coast performance, at least) when a choking cancer

patient is unable to say that he doesn't want to be resuscitated; it ended abruptly as another cameraman interviewed a janitor. The second musical entrance was better, with a man wandering the hospital playing his drumstick; this beat served as the basis for starting the cue (and got a shouted response from Anthony Edwards's Dr. Greene to stop that racket). Later, the ER piano music was used when Dr. Carter (Noah Wyle) lost a patient and got chewed out by Greene. These three cues spanned the typical use of music on ER.

Overall, the music made the program less of a documentary, placing the episode somewhere between its own reality and "real" reality—the old "real

life/reel life" struggle of dramatic presentations. Apparently the ER producers wanted a quasi-documentary feel for this special, as opposed to the closer-to-documentary feel of the famous black-and-white *M*A*S*H* episode. ER stayed cinematic with Martin Davich and Steve Porcaro's performance, which cut through the thick mix of sound effects and dialogue. The flying-by-the-seat-of-the-pants production took away ER's usual finessed balance of dialogue and sound, but that added to the dizziness of the hour that made the live program work.

In the end, this was an experiment that probably will never be repeated, but it added to the excitement of one of TV's best shows.

-Christopher Walsh

players imitate a horse whinnying. Then there's the entirely unexpected appearance of John Williams's march to 1941...

What makes the *Leave It to Beaver* music slightly different is the way Edelman captures the innocent, '50s nostalgia connected with the original TV show with warm Americana writing. But while it all goes down nice and easy like a cold beverage on a warm summer's day, there's nothing we haven't heard from Edelman before.

-Andy Dursin

Free Willy 3: The Rescue ★★★

CLIFF EIDELMAN

Varèse Sarabande VSD-5830. 12 tracks - 29:16

Cliff Eidelman wasn't able to rescue *Free Willy 3* from box-office oblivion, but his subdued score provides for pleasant listening. The music is eclectic, varying from busy seafaring action sequences to the expected sentimental passages, with a contemporary touch from piano and synthesized percussion.

Eidelman wisely avoids overloading the score with sentimentality, instead concentrating on the movie's setting and suspenseful aspects, with oriental-sounding wind instruments and some Enya-like vocals. It's an approach that mixes intelligent restraint with obvious concessions to current pop sensibilities, and the result is neither fish nor foul: on a movie as dumb as this, maybe restraint isn't required. Basil Poledouris went for full-blooded emotion in his first *Willy* score, and *Free Willy 3* ends the series with more of a whimper than a bang.

-Jeff Bond

gae, and tango voiced by woodwinds, strings, baritone saxophone and guitar with rhythm section keeps the score appropriately low-key, and Dudley seems to sneak in a little of Bill Conti's *Rocky* here and there to show the steely resolve of the movie's out-of-shape Chippendale's men. The songs ("Hot Stuff" by Donna Summer, Sister Sledge's "We Are Family" and Irene Cara doing "Flashdance") would be at home on the *Priscilla: Queen of the Desert* album.

-Jeff Bond

Conspiracy Theory ★★★★★

CARTER BURWELL

TVT Soundtrax 813 0-2. 15 tracks - 40:53

Conspiracy Theory starred Mel Gibson as a kind of wacky Travis Bickle action hero, and throwing it into Richard Donner over-the-top land was Carter Burwell's infectious symphonic-jazz fusion. Everybody had a different "theory" (ahem) as to who Burwell was referencing—Mancini's *Peter Gunn*, Herrmann's *Taxi Driver*—but it sounds most like '60s John Barry to me, except much brighter. Many of the characteristics are there: the crisp, motivic building blocks, the rhythm section with a timpani, and the big-band brass and sax. Burwell ups the ante for the bad-guy scenes with overdubbed guitar and electronics—what Barry might have done in the '60s had it been around. The softer moments bear Burwell's melodic stamp alone.

Even when it's annoying, this represents an audacious, thematic approach to a contemporary thriller, 180-degrees apart from the droning nothingness and clichéd synths you might expect.

-Lukas Kendall

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Report

Casablanca ★★½

MAX STEINER (1942)

Rhino Movie Music R2-72911. 20 tracks - 64:29

It would be a gross understatement to describe Rhino's release of Max Steiner's score to the screen classic *Casablanca* as "long-awaited." If there has been a more obvious candidate for a popular soundtrack album release I can't think of it. Steiner's score is a richly romantic effort, wedded to a film that has become one of the great cultural artifacts of this century—and it sports a catchy little song to boot.

The hour-long Rhino CD has everything soundtrack aficionados have grown to hate: loads of dialogue and an equally bountiful collection of source music. Yet somehow the approach (engendered by necessity, as well as producers George Feltenstein and Bradley Flanagan) works to create an unusually satisfying whole. Dialogue is the bane of the soundtrack collector, but when it's as good and as culturally certified as this, it's worth preserving in more than one medium. Feltenstein and Flanagan cover their bets well by including several of the more crucial dialogue-laden cues (particularly Steiner's sublime conclusion) sans dialogue at the end of the CD, allowing the listener to program much of the score dialogue-free.

Casablanca has all the trademarks of a Max Steiner score: the bold lushness, the heavy tread of melodramatic brass, the rich string section, the musical quotations... although it's bereft of a distinguishing Steiner title theme due to the choice to use Herman Hupfeld's 1931 "As Time Goes By." Steiner's opening, pulsating with low percussion and a spectacular, exotic brass theme (developed from his own *Lost Patrol* score), simply and evocatively sets the Moroccan locale and even introduces some mysterious effects of piano and celeste, all without laying down any of the score's spine. Although Steiner employed "As Time Goes By" with reluctance (and apparently required a goad from orchestrator Hugo Friedhofer before he figured out exactly how to use it), his eventual setting of the tune makes for one of the great blends of romance and nostalgia in film, balanced neatly with a grand, descending melodic line that underscores the bitter, star-crossed nature of Rick and Ilsa's relationship. Steiner employs both (with the descending melody blasted out by the brass as the plane Ilsa must depart on starts its engines) to create a deliriously engaging finale that moves effortlessly from loss and anguish as Rick and Ilsa part, to a giddy, nationalistic triumph as Rick moves on to his new role as a freedom fighter.

Considering the half-century age of the recordings (and the fact that the score was essentially considered to be lost), sound isn't half bad, but there are plenty of crunchy recording artifacts lurking about, particularly in the supplemental material. An indication of how difficult it was to assemble this album appears near the end of track 9, when sound effects intrude during the final seconds of what had been to that point a music-only cue. As if the great score and dialogue weren't enough, there's also plenty of songs ("It Had to

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Be You," "Shine," and "Knock on Wood") performed by the great Dooley Wilson.

The Searchers ★★½

MAX STEINER (1956)

Screen Archives Ent. FMA/MS101. 37 tracks - 65:32

John Ford's classic western *The Searchers* was done late in Max Steiner's career, but the savagery of the emotions in Ford's unflinching tale of vengeance and race-hatred in the old West brought Steiner back to some of the pulsing, primitive rhythms of his seminal *King Kong* score as he accompanied an obsessed John Wayne in his search for niece Natalie Wood after her kidnapping by Comanches.

Like many Ford westerns, this one opens with a song sung by the Sons of the Pioneers, which Steiner quotes frequently throughout the film, although there's a bit less of the composer's quotation habit in evidence than in some of his other efforts. One exception is the fife and drum march "Garry Owen," which is associated in several scenes with the U.S. Cavalry (and later used to brutal ironic effect in Arthur Penn's *Little Big Man*). Steiner gets off some spectacular effects, notably an all-timpani section during a buffalo stampede and some meandering, eerie piano runs in a dramatic campfire scene. On the softer side is a tender theme for the Indian squaw encountered by

Wayne and young Jeffrey Hunter (that's Captain Pike to some of our readers).

This album, licensed by Warner Bros., was a collaboration between Washington, D.C.-based soundtrack retailer Screen Archives Entertainment (call 202-364-4333 to order) and Brigham Young University, which houses the Steiner collection of acetates. The production is peerless, with probing, analytical liner notes by Jack Smith of *Films in Review* and some great artwork and stills from the film. If you're a fan of Steiner or the film, this album is a must-have.

How the West Was Won ★★½

ALFRED NEWMAN (1962)

Rhino Movie Music R2-72458.

Disc One: 27 tracks - 70:44. Disc Two: 31 tracks - 68:14

Rhino's *How the West Was Won* is one of the greatest pieces of soundtrack preservation ever, brilliantly produced and with extensive liner notes by Didier Deutsch. The packaging is spectacular, and the sound the best that could possibly be achieved; someone on the Internet keeps insisting that the instrumental and vocal tracks are out of synch somewhere, but I'm not going to look for it. Alfred Newman's credentials as a film composer are beyond reproach, and this is one of his best-known works, a rollicking western ex-

travaganza for the Cinerama epic that took three big-time film directors and a wagon train full of stars to make.

I have already been in at least one argument over the Internet about the relative merits of this score, so I will try not to start another one here. But for those who believe that they're going to get two and a half hours of something like *The Magnificent Seven* or *Silverado* by purchasing this album, a few things should be made clear.

First of all, *How the West Was Won* is for all practical purposes a musical.

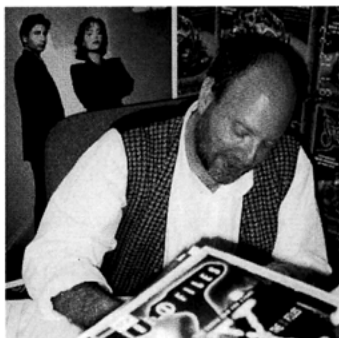
Newman collaborated with composer and choral director Ken Darby on songs for the film, many belted out with unparalleled brassiness by Debbie Reynolds. There are many, many vocals on this album, and if you're not in that giddy, rally-round-the-campfire sing-along kind of mood you may find yourself being driven up the walls by songs like "Raise a Ruckus Tonight" and "Wait for the Hoedown."

Newman's instrumental score is rich, spectacular and memorable, particularly his big, bold and indelible main theme. But like many of his predecessors, his approach to this kind of celebration of the American West is to quote every melodic standard from Greensleeves (around 20 times) to the Battle Hymn of the Republic. When Newman is content to characterize the landscape or score the action, the score is atmospheric and convincing, and more than capable of appealing to the modern ear. But it often feels like you have to cut through layers of traditional melodies and songs to get to that point. So while I will not dispute this score's place in the great pantheon of western movie scores, I do want to warn people that some heavy programming duties are ahead of them if they're not prepared to sample its varied gifts. •



Top: BMI presented David Arnold with his BMI Film Award for *Independence Day* on August 20, 1997. L-R: Producer Dean Devlin, Arnold, BMI VP Doreen Ringer-Ross, director Roland Emmerich.

Below Left: Mark Snow signed *X-Files* CDs at Creature Features in Burbank, CA, late 1996.



Below: ASCAP hosted a cabaret evening with lyricist David Zippel to celebrate his work on Disney's *Hercules*, July 9, 1997. L-R: ASCAP's Director of Musical Theater, Michael Kerker, who produced the event; musical director Michael Skloff; performers Sharon McNight, Nancy Dussault, Brian Lane Green, Karen Fineman, Jenifer Lewis; lyricist David Zippel; performer David Pomeranz; ASCAP President/Chairman Marilyn Bergman with co-lyricist Alan Bergman; ASCAP's Assistant VP Nancy Knutsen.

EVENTS Round-Up 1997

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Left: BMI sponsored a panel on television music at the Museum of Television and Radio, June 4, 1997. L-R: Composers Mark Mothersbaugh, Earle Hagen, Lalo Schiffrin, W.G. Snuffy Walden.

Below Left: The Society for Composers and Lyricists and *The Hollywood Reporter* held their first film music conference at the Director's Guild building in Los Angeles, February 22, 1997. L-R: SCL VP Alex Shapiro, SCL First VP Charles Bernstein, keynote speaker Jerry Goldsmith, *Hollywood Reporter* Publisher and Editor-in-Chief Robert J. Dowling, SCL President Jay Chattaway.



Zippel & SCL
pix by Lester
Cohen. All
others shot
themselves.

Right: Stephen James Taylor, Lukas Kendall, Stanley Clarke and Kamara Cambon at a "meet the composers" BMI luncheon, June 19, 1997.



Fahrenheit 451 Dept.

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Temp-tracking *Matinee*, SPFM 1993 Conference Report, angry *Star Trek* music editorial.

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Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schifrin in concert; Ennio Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

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Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.

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Eric Serra, Marc Shalman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakovich Anonymous.

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Marc Shalman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia;

Music and the Academy Awards Part 1; rumored LPs, quadrasonic LPs.

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Jerry Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, 1994 Readers Poll, *Star Trek* overview.

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Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1.

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James Bond Special Issue! John Barry and

James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Part 3, Davy Crockett LPs.

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Thomas Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers; Phillip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Hermann, Delerue, Takemitsu, "The Hollywood Sound").

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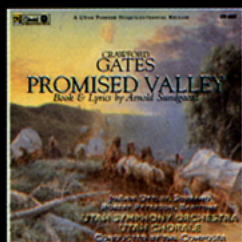
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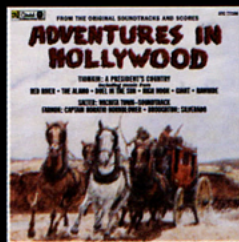
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